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LEAVES FROM Spohr's *Autobiography*.

II.

By ARTHUR M. ABELL.

SPOHR made a visit to Vienna in 1812. At that time the Austrian capital was considered the musical centre of the world. Haydn and Mozart had lived and wrought there, and their worthy successor Beethoven still resided there, and was in the zenith of his fame, and in the full strength of his creative powers. In Vienna high standards of art criticism had been set up, and to please there was to prove one's self a master. Spohr writes: "I felt my heart beat as we drove over the Danube bridge and thought of my approaching début. My anxiety was still more increased by the reflection that I was to compete with the greatest violinist of the day—for in Prague I had heard that Rode had just returned from his tour in Russia, and was expected in Vienna. I still vividly recalled the overpowering impression which Rode's playing had made on me ten years before in Brunswick, and how for years I had striven to acquire his methods of execution. I was therefore anxious in a high degree to hear him again, in order thereby to measure my own progress. My first question on arrival was as to whether Rode was there. The question was answered in the negative, but with the assurance that he had long been expected.

It was now a matter of utmost importance to me to be heard before Rode, and I hastened as much as possible in making arrangements for my concert. I succeeded in appearing first, but Rode had meanwhile arrived, and was present at the concert. To my great surprise I felt less intimidated than inspired by this circumstance, and played as well as was to be desired." Spohr quotes some criticisms on this occasion, and then continues: "A fortnight after my appearance Rode's concert came off. Relying upon his European reputation he had chosen the most spacious room in Vienna—the great Redouten Saal—and he found it completely filled. With almost feverish excitement I waited for the beginning of Rode's playing, which ten years before had served me as my highest model. But even in the first solo it soon appeared that the great Rode had lost ground. I found his playing very cold and full of mannerisms, I missed his former boldness in conquering great difficulties, and I felt particularly dissatisfied with his execution of the cantabile. His new concerto, too, seemed to me very inferior to the seventh, in A major. In his rendering of the G major variations, which I had heard him play ten years before, he fully convinced me that he had lost in technical precision, for he had not only simplified many of the more difficult passages, but he played even those remaining with timidity and a certain degree of uncertainty. Neither did the public seem satisfied; at least he failed to rouse them to enthusiasm.

"Frequent opportunities of hearing Rode convinced me more and more that he was no longer the perfect violinist of former days. By constant repetition of the same compositions mannerisms that bordered on caricature had crept by degrees into his playing. I had the rudeness to remark this to him and asked him if he no longer remembered the way in which he played ten years ago. I even carried my impudence so far at a soirée as to lay the G major variations before him and say that I would play them exactly as I had heard him play them so frequently ten years ago. After I had finished the company broke into rapturous applause, and Rode for decency's sake was obliged to add a 'Bravo!' but I could plainly see that he felt offended at my indecency, and with good reason. I soon was ashamed of myself, and only adverted to it now to show what a high opinion I then had of myself as a violinist."

Full of interest are Spohr's accounts of his experiences with Beethoven. He writes of the immortal composer as follows: "On my arrival in Vienna I immediately paid a visit to Beethoven, but I did not find him at home and left my card. I now hoped to meet him at some of the musical parties to which he was frequently invited, but was soon informed that since his deafness had so greatly increased that he could no longer hear music connectedly Beethoven

had withdrawn from all musical parties, and had become very shy of society. At length I met him quite unexpectedly at the eating house where I was in the habit of going with my wife every day. Beethoven had heard of me, and when I introduced myself to him he received me with a very unusual friendliness of manner. We sat down at the same table and Beethoven became very chatty, which greatly surprised those present, as he generally was taciturn and sat gazing listlessly before him.

"It was an unpleasant task to make him hear me. I was obliged to speak so loud that I could be heard three rooms off. Beethoven now came frequently to these dining rooms and also visited me at my house. We thus soon became well acquainted. Beethoven was a little blunt, not to say uncouth, but truth beamed from under his bushy eyebrows. I also met him now and again at the theatre An der Wien, close behind the orchestra, where Count Pallfy had given

gan to direct in his usual way. At the first sforzando he threw his arms so wide apart that he knocked both lights from the piano. The audience laughed, and Beethoven was so incensed at this disturbance that he made the orchestra stop and begin again. Seyfried, the conductor, fearing that a repetition of the accident would occur at the same passage, bade two boys to place themselves on either side of Beethoven, and hold the lights in their hands. One of the boys innocently approached nearer and was also reading the notes of the piano part. When the fatal sforzando came he received from Beethoven's outstretched right hand so terrific a blow that from terror he let fall the light. The other boy, more cautious, had followed with anxious eyes every motion of Beethoven, and by stooping suddenly in the eventful moment managed to avoid a slap on the mouth. If the public did not manage to restrain its laughter before, it could much less do so now, and broke out into regular Bacchanalian roars. At this Beethoven got in such a rage that at the first chord of his solo he broke half a dozen piano strings. Every endeavor on the part of the real lovers of music to restore calm and attention was for a moment futile. The first allegro of the concerto was lost to the public. After that fatal evening Beethoven would never play in public again."

Beethoven's conducting, too, was something to make sad the hearts of true lovers of music, although it was very amusing. Of this Spohr writes: "Beethoven had accustomed himself to giving signs of expression to his orchestra by all manner of extraordinary motions of his body. Thus, as often as a sforzando occurred he tore his arms, which had previously been crossed over his breast, asunder with great vehemence, while for piano he bent himself, and the softer he wished an effect the lower he would get down. Then when a crescendo came he raised himself again by degrees, and when forte commenced he sprang bolt upright. To increase the forte still more he would yell at the orchestra without being aware of it.

"It was easy to see that the poor, deaf maestro no longer could hear his own music. This was particularly noticeable in a passage in the second part of the first allegro in his seventh symphony (in A major). At this part there are two pauses in quick succession which Beethoven probably overlooked, for without knowing it he was soon ten or twelve bars ahead of the orchestra. Where the pianissimo began, Beethoven, who signaled this work in his own way, had crept completely under the desk. On the now ensuing crescendo he again made his appearance. Raising himself more and more, when finally, according to his calculations the moment for the forte should begin, he sprang up high from the ground. Not hearing the forte he looked about him in affright and astonishment, and only recovered himself when at last the long expected forte, now audible to his ears, began."

It seems incredible that so great a musician as Spohr could not appreciate that classic masterpiece of orchestral literature, the Beethoven C minor symphony. He writes of it as follows: "Though having many individual beauties, it does not constitute a classic whole. For instance, the introductory theme of the very first passage is wanting in that dignity which, according to my feeling, the commencement to a symphony should of necessity possess. Setting this aside, the short and easy companion theme certainly permits of being worked out very thematically, and also is bound by the composer with the other principal ideas of the movement in an ingenious and effective manner. The adagio is very fine in parts, yet some passages and modulations repeat themselves much too frequently, and though always with richer ornamentation, they become in the end wearisome. The scherzo is highly original, of the real romantic coloring, but the trio with the noisy brass is too near containing much that is rough. The concluding passage, with its unmeaning sounds, is the least satisfactory. However, the return to the scherzo at this point is so happy an idea that the composer may be envied for it. Its effect is most captivating, and therefore it is a pity that this im-



BERNHARD ROMBERG.

him a seat. After the opera I generally accompanied him to my house, where he would remain all the evening with me. He could then be very friendly with Dorette and the children. He seldom spoke of music, and when he did his opinions were very sternly expressed and so decided as to be attacked by no contradiction whatever. In the work of others he took not the slightest interest, and so I had not the courage to show him mine. His favorite topic of conversation at that time was a sharp criticism of the management of both theatres under Prince Lobkowitz and Count Pallfy. He frequently abused the latter in so loud a voice while we were still in the walls of the theatre that not only the public, but also the count himself, sitting in his office, could hear him. This used to embarrass me greatly.

"Beethoven's rough and even repulsive manner at that time arose partly from his deafness, which he had not yet learned to bear with resignation, and also from the deplorable condition of his financial affairs. He was a bad housekeeper and he also had the misfortune to be plundered by those about him. In the early part of our acquaintance I once asked him why he had stayed away from the restaurant for several days. 'You were not ill, I hope?' 'My boot was,' he replied, 'and as I have only one pair I suffered house arrest.'"

The following account of Beethoven's last public appearance is both pathetic and ludicrous: "Beethoven, who was playing a new piano concerto of his own, forgot at the first tutti that he was a solo player, and springing up be-

pression should be so soon obliterated by the returning noise."

In his autobiography Spohr frequently speaks of Romberg, the celebrated cellist, with whom he was on very friendly terms. Romberg, in fact, was the Spohr of the 'cello. Accompanying is a picture of him.

In 1816 Spohr, accompanied by his wife, set out on a long concert tour through Southern Germany, Switzerland and Italy. His descriptions of the natural beauties of Switzerland are very interesting, and it was amid Alpine scenes that he composed his eighth concerto, the famous "Gesangsscene," the greatest of his fifteen violin concertos. This work is played today by every violinist who makes any pretensions to repertory, and, in fact, the seventh and ninth concertos are still occasionally heard. Spohr makes some interesting remarks in commenting upon the singing of the Swiss peasants. He writes: "They intonate the third in the scale too sharp, the fourth sharper yet, and the seventh considerably too flat. From this it is evident that this intonation is natural to the human ear. To one accustomed from early youth to our tempered system of sounds this natural mode of singing is, of course, as false as our scale is to theirs. It is a noteworthy fact, and almost disquieting, that in order to attain our present richness of harmony we have been obliged to deviate from the scale given us by nature. For without our tempered tone system we should have been restricted and obliged to renounce enharmonic changes and all the 'haut-gout' of modern harmony. And yet by this very deviation from nature it seems to me that music is elevated to a real science, while all other arts must be content to copy nature, and even when they would be most ideal, still imitate all her individual phases."

The artist couple played in various Swiss towns, and arrived in Italy in the early autumn. Their concerts in Milan and Venice were great successes. At Venice Spohr met Paganini. He writes in his diary, under date of October 17: "Yesterday Paganini returned here from Trieste. He called on me this morning, and so at last I have made the acquaintance of this wonderful man, of whom since I have been in Italy I have heard some new story or other every day. No instrumentalist ever charmed the Italians so much as he. Although they are not very fond of instrumental concerts, yet he gave over a dozen in Milan and five here. On making nearer inquiries as to what it really is with which he fascinates his audiences, one hears from his nonmusical partisans the most exaggerated encomiums that he is a complete wizard and draws strains from his violin such as were never before heard from that instrument. Connoisseurs, on the other hand, say that it cannot be denied that he possesses extraordinary dexterity in the left hand, in double chords, and in passages of every kind, but that the very thing which fascinates the crowd debases him into a mere charlatan and does not compensate for that in which he is wanting—a grand tone, a long bow stroke and tasteful execution. But that with which he captivates the Italian public and which has acquired for him the name of 'The Inimitable,' which is placed even under his portraits, consists on nearer inquiry in a succession of feats like those which in the dark times of good taste the once so famous Scheller performed in the small towns of Germany, and which at that time equally excited the admiration of our countrymen—namely, artificial harmonics, variations on one string, in which, for the purpose of further impressing on his audience, he takes off the other three strings from his violin, in a peculiar kind of pizzicato produced in the left hand without the help of the right, or of the bow, and in many tones quite unnatural to the nature of the violin, as bassoon tones, the voice of an old woman, of the barnyard, and so forth. As I never heard the wonderful Scheller, whose saying was 'One God, one

Scheller,' I should like to hear Paganini play in his peculiar manner, and the more so because I presume that so admired an artist must possess some more real merits than those adverted to.

"The origin of his present skill as a virtuoso is said to have been a four years' imprisonment to which he was condemned for strangling his mistress in a fit of rage. Such, at least, is the report at Milan, and here also. As, owing to a wholly neglected education, he could amuse himself with neither reading nor writing, he passed his time in the invention and practicing of all these tricks of art with which he now astonishes all Italy. By his disobliging and rude behavior he has made enemies of several of the music lovers here, and they take every opportunity to extol me at Paganini's expense, in order to annoy him. This is not only very unjust, as between two artists of such different styles no parallel can be drawn; but it is also disadvantageous to me, because it makes all Paganini's admirers and partisans my enemies. His opponents have inserted a letter in the papers in which they say that my playing recalls to them the style of their veteran violinists, Pugnani and Tartini, whose grand and dignified manner of playing the violin has become wholly lost in Italy. This letter, which appeared in today's paper, without my knowledge, will certainly do me more harm than good with the public, for the Venetians are firmly persuaded that it is impossible to come up to Paganini, much less surpass him."

Notwithstanding, Spohr's concert in Venice was a great success and the papers spoke of him very highly. Paganini was present at the concert, and Spohr's style of playing, so entirely different from his own, seemed to please him greatly, at least he called on his great German compeer the following day and complimented him. Of this visit Spohr writes the following account, dated October 20: "Paganini called upon me early this morning to compliment me upon my concert. I very urgently solicited him to play something, and several musical friends who were at my house, joined their entreaties to mine. He very bluntly refused, however, excusing himself on account of a fall, the effects of which he still felt in his arms. Afterward when we were alone and I again besought him, he said that his style of playing was calculated for the great public only, and with them never failed in its effect. If he were to play for me, however, he would have to play in a different manner, and for that he was not at present in practice. He then added that he would probably meet me at Rome or at Naples, and that there he would not put me off with a refusal. I shall therefore probably have to leave this place without hearing the wonderful man."

This prophecy proved true. It was not until fourteen years later, in Cassel, that Spohr heard the great wizard of the bow. His impressions of the Italian's playing I shall reproduce in the third of this series of articles next week.

Von Ende's Teaching.

SAMUEL KOTLER, the talented boy pupil of Herwegh von Ende, seems to have created a genuine sensation at a recent Coliseum concert in Cleveland, Ohio. The Plain Dealer of that city says of Kotler: "No ten year old boy could play as he played, unless born with the true musical genius. He was overwhelmed with applause."

The Wächter und Anzeiger (German) said of the young artist that his like has not been heard since Vecsey visited Cleveland, and that "in Herwegh von Ende, Kotler has found a teacher who fully understands the boy's individuality, and has already helped it to bear fruitful blossom." Kotler was at once engaged for another appearance with the Cleveland Orchestra, and for several soirées and recitals in that city and other Ohio towns.

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PITTSBURG NEWS.

I T should be of interest to the musical people of Pittsburgh to know that Ralph B. Savage, a voice teacher of merit, is to establish himself in that city in the early fall. Mr. Savage is a nephew of Rev. M. J. Savage, D. D., and brother of Paul Savage, the voice teacher, of Carnegie Hall, New York.

Mr. Savage's career as student and teacher has put him in touch with the chief musical centres of the world, and Pittsburgh people are to be congratulated upon having in their midst one whose knowledge and experience fit him to cope with the difficult problems of voice culture and artistic singing.

Gadski's Plans.

J OHANNA GADSKI'S European engagements will keep her abroad until the latter part of October. Under the direction of Loudon G. Charlton she will begin her second American concert and recital tour early in November, her first engagement being with the Boston Symphony Orchestra in the principal Eastern cities. Madame Gadski has repeated her artistic triumphs at all the great festivals in Europe and will sing next month at an important festival at Cologne. It is probable that she will appear at no less than seventy-five concerts in America the coming season. It is announced that the distinguished singer will be heard in almost entirely new programs in her forthcoming recitals, in which will be included some interesting novelties.

Murphy Sings at Sea.

G EORGE MURPHY, the tenor, from Grand Rapids, Mich., who is now abroad studying, was a star at the concert given aboard the steamer Minnehaha on the way across the Atlantic. Mr. Murphy sang "Beloved, It is Morn," by Aylward, and in a duet, "Sunset," by Goring Thomas, with Mrs. Murphy. Mrs. Murphy also sang a solo, "An Open Secret," by Woodman, and played the piano accompaniments for her husband. There were violin numbers by Miss Chapelle, piano solos by Miss Masten, vocal solos by Miss Frost and whistling solos by Miss McDermuth. Dean H. F. Fine was chairman of the concert and Miss Stuart was another who assisted as piano accompanist. The collection taken up was for the American Mission for Seamen in New York and the Seamen's Orphanage, at Snaresbrook, England.

Martin's Concert for Charity.

J AMES STEPHEN MARTIN'S concert at the New Alvin Theatre, Pittsburg, was for the benefit of the Eye and Ear Hospital of Pittsburg. The hospital received between \$600 and \$700. A number of Mr. Martin's pupils distinguished themselves.

Madame Eugenie Pappenheim has just closed her studio in the Evelyn. This celebrated teacher will remain in the Catskills until early in September, when she returns to New York.

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HOTEL CECIL, LONDON,

July 19, 1905.



THREE dressing rooms full of flowers and a theatre packed with the best society folk were the tributes offered last Wednesday afternoon to the talented little lady who has just completed forty years of operatic work in London. It was a great day for Mlle. Bauermeister, who took her farewell at the matinee Melba had arranged for her at Covent Garden. Duchesses sat in the stalls and countesses sent bouquets to her. Among the former were their Graces of Roxburgh, Portland, Manchester and Marlborough, and among the latter were the Countess de Grey, the Countess of Cavan, &c. The performance began with the first two acts of "Romeo et Juliette," and, for the last time, Mlle. Bauermeister appeared as the Nurse, Melba and Dalmorès playing in the title roles. After the curtain had rung down on the second act, the real business of the afternoon commenced, and on the stage the following (unrehearsed) scene was given.

Curtain was rung up. Melba and Bauermeister discovered standing in the centre, surrounded by floral trophies which nearly covered the stage. Mlle. Bauermeister tried to speak, and got as far as "My dear friends." Then she wept. Comforted by Melba. Proceeded with speech. Told the audience she loved them, but had realized that younger people were claiming a place. Then began to praise Melba. Looked round. No Melba (the prima donna had crept off). Furious beckonings at the wings. No result, so Mlle. Bauermeister said to the "front" of the house: "Oh, do ask her to come to speak to you." Melba appeared, threw several more bouquets at her, but declined to say anything. More cheers (and tears) from the audience, and the curtain finally rang down (forever at Covent Garden) upon Mathilde Bauermeister.

"Well done, thou good and faithful servant."

Although she has never been a very famous artist, Mlle. Bauermeister is nevertheless a remarkable one. A singer who knew a hundred roles very well, often three or four in one opera, could interchange the latter at a moment's notice, is not often to be found. Some little time ago I chatted to Mlle. Bauermeister. If she would only write a book—"Prima Donnas I Have Met," or "Forty Years of

Opera"—she ought to make a good deal of money. One thing the singer told me that might interest American readers. We were lamenting Anton Seidl's untimely demise and I was shown an autograph portrait of the conductor, on which he had written a few bars of the Shepherd's Song from "Tannhäuser," so delighted was he with the singer's rendering of it. Mlle. Bauermeister also recalled, with pardonable pride, how Seidl once asked her advice on a point in the performance of one of the Wagner operas.

Her first appearance in opera was made at His Majesty's Theatre in "Il Flauto Magico," and although only thirteen years of age, the little artist sang an F in alto!

Mlle. Bauermeister told me that she is going to sing in America next season.

"Madam Butterfly" attracted an enormous audience again last Saturday, the Queen witnessing the performance, which was a superb one. Caruso, again in glorious voice, did not wear the golden haired wig in which he appeared at the first performance. This time he sang in his own black hair. It was hot that night.

The Philistines have been at it again. They decided that the last scene in "Madam Butterfly" was too gruesome, and that we ought not to be allowed to see the little child sitting on the stage blindfolded, and waving its toy flag, while its mother lies at its feet bleeding to death. Well, they got their way, and the child was this time removed before the mother committed suicide. It quite spoils the scene, but that is the way in which art has to suffer in this country because of prejudice. The management are not to blame; they are obliged to consider their patrons. But all sensible people ought to protest against such vandalism in art. "Madam Butterfly" is to be played again tonight. It has come to stay.

There has been nothing else of striking interest at the opera house the last few days. Familiar operas have been played, and Mlle. Donald has sung a good deal. Thursday night Mme. Kirby Lunn, who has been unwell, sings Orphée again. The season ends on the 25th.

One by one the prodigies who have overrun the London concert halls this season have been making their infantile adieux (mostly "au revoir," I fear). The last to do so was Vivien Chartres, whose father and the late Mr. Vert were recently fined at the police court for allowing the child to play at Queen's Hall without a license. Vivien gave her recital at the Bechstein Hall last Thursday afternoon. She is said to be nine years old and certainly does not look more. Sevcik says that she is wonderful, and she certainly is, although a long course of prodigy music has somewhat blunted my critical faculties in the direction of youthful talent. Vivien has most of the technic of the Sevcik school and is not yet old enough to have many of its faults.

Once again we had to listen to the "chaconne" in youthful hands. The little girl's "reading" of the great work is obviously one which has been taught to her, so I will not say anything about that. How she managed to find the physical strength for its performance puzzled me, for her tone is remarkably full, considering her size. Another of her pieces was the Vieuxtemps D minor concerto, which was also played wonderfully.

Well, good-by, prodigies, all of you. Please give us a season's rest next year, and then in 1907 we might be able to say something fresh about you. At present I hear my critical brethren are forming an Anti-Prodigy League. I don't wonder at it.

A good many people went to the Waldorf on Thursday evening to hear a new artist, Mlle. Elvanna in "Rigoletto." To their surprise Mlle. Elvanna proved to be an old favorite of the London public, none other than Ellen Beach Yaw, the "California Nightingale." It was her first appearance in "grand" opera, for previously Mlle. Elvanna had only sung over here on the concert platform, and in one of Sullivan's light operas. Miss Yaw, who, of course, sang Gilda, has improved her voice wonderfully. Her upper register was always a magnificent one, but I used not to like her lower notes. Now, however, the lower registers have much more fullness in them, and Mlle. Elvanna has a voice at her command which is eminently suitable for florid Italian opera. The audience was most enthusiastic over the performance, and Miss Yaw was recalled many times during the evening.

Mr. Russell finished his present season at the Waldorf on Saturday evening. There is not much to say about the last performance. The eternally popular "Cavalleria Rusticana" and "Pagliacci" filled the bill and there was a good audience, the latter insisting on Mr. Russell's appearance in front of the curtain. I have already indicated Mr. Russell's plans for the autumn. Whether they will be carried out is not certain yet.

A pleasant little feature in London musical life are the evenings given by the Concert Goers' Club, which has for one of its aims the worthy object of bringing artists (and even critics) into closer touch with musical amateurs. Last Sunday night the club "received" the Covent Garden artists at the Cecil, and a good many of the Waldorf ones, too. Caruso and his wife came. Genial Signor Scotti was there; also dainty Miss Parkina. Selma Kurz came too,

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Mr. Görlich cabled a half page Kubelik advertisement to this paper before leaving London. The above letter illustrates whether it pays to advertise in THE MUSICAL COURIER.

and so did Agnes Nicholls, Alice Nielsen, Aurélia Revy, and a lot of other people. There was music, and it was voted a very pleasant evening.

The Guildhall School of Music does yeoman work in the training of young musicians, and its operatic classes are especially good. A sample of the work achieved by the latter were the performances, given in the excellent little theatre in the school, last Thursday and Friday. Both grand and light opera were given, the former represented by the second and third acts of "Romeo et Juliette," and the second act of "Faust," the latter by Sullivan's "Trial by Jury." The performances were really excellent. Louis van Her, the Romeo, has already sung on the concert platform. He is a tenor of excellent quality and well graced as an actor.

Maud Wilby is another singer who has made appearances elsewhere. She was a charming Juliet in every way. The Marguerite of Ethelmay Barwell Holbrook was also good. A versatile singer was Sidney Stern, who made equally successful appearances in such varied parts as Friar Laurence, Mephisto, and the Judge in "Trial by Jury."

Lastly, a good word for the students' orchestra, which has been excellently trained by Dr. Cummings. It was admirably conducted on this occasion by Mr. Jacobi.

Neil Forsyth, secretary of the Royal Opera, Covent Garden, has been made a member of the Royal Victorian Order.

Ralph Edmunds is at present in London and attended the reception given by the Concert Goers' Club to the artists of the Royal Opera.

Mme. de Cisneros has been engaged for the autumn season of Italian Opera at Covent Garden.

Owing to its great success this season "Madam Butterfly" will be given again at Covent Garden in the autumn, with Madame Giachetti in the title role.

ZARATHUSTRA.

A Light Sentence.

Judge Bordwell—It seems to me I've seen you before.
Prisoner—You have, your honor. I used to give your daughter singing lessons.

Judge—Twenty years.—Exchange.

William Müller a singer of Wagnerian roles, died in Hanover ten days ago, aged sixty.

BOSTON.

Normal Study for Public School Music Teachers.

BOSTON, July 26, 1905.

AUSIC not being a regularized study in the public schools, no provision has yet been made there for the preparation of the music teachers.

Individual educators, music lovers, filled with the determination to keep music in the public schools at all hazards, took upon themselves the responsibility of proving that it was practically worthy of such a place. They were obliged to find and train teachers in order to produce results for the test case. "Making bricks without straw" was in comparison "an easy proposition." Philanthropy, charity, humanity, were exercised in the effort. Some died in the attempt, others still continue. The Government is still looking on. "We will see."

To the historic town of Lexington, Mass., belongs the exceptional honor of being the place in which was established the first normal school for preparation of the regular teachers of the public school by the immortal Horace Mann.

Strangely enough, in this same town it was that the first attempt to train musicians for the work of imparting their art to children in the public schools was made. Hosea Holt was the originator, and pursued the work to his death. It is deeply to be regretted that the incontrovertible logic of the example was not then and there perceived by the public school authorities and immediately acted upon.

A few cases of similar attempts have since been made by individuals. Supervisors and directors of music have returned good measure of time, labor, spirit and small salaries into the breach. The teachers have spent, and still spend, of still smaller salaries, in all directions, to secure the competence necessary, not only to get and to hold position, but to propagate and solidify the music cause.

Between them all (honor to them) they have brought music in the public schools to a place of importance and power of resistance, that now calls imperatively to the Government (which protects arithmetic, history and geography) to protect also the music in the public schools, by protection of the preparation of its teachers.

Meantime, the tremendous pressure of the forward march of music, inside the schools and out, has forced the preparation of teachers—"somehow." The cropping up of summer normal music schools all over the country is the result. These are neither governmental nor philanthropic. They are sustained in an interesting and peculiar fashion, menacing enough, while almost comic as an exhibition of human enterprise and invention, lying side by side with the sublime institution of free governmental education.

Two of such schools have been going on for some years in Boston, and are exceptionally admirable. They number some eighty teacher-students each, from all parts of the country. The subject matter taught embraces every detail of musical requirement included in fundamental musicianship. In addition to actual acquisition the work embodies a study of the best pedagogical processes for the imparting of the subject to others. The faculties of both schools are chosen from among school music educators, whose results have given them their reputation. To these are added a few people of similar type from universities in touch with the public schools.

The work is all planned and graded as in the schools, all taught in classes with teacher practice classes, and all followed by examination, with diploma. The course extends over three or four years. The last three weeks of July each year are given to it.

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used, music forms, writing melodies, musical structure writing, harmony, counterpoint, fugue, song interpretation, choral work and its conducting, standards in literature, &c., are among the things taught. This is all surrounded by processes for application and imparting of knowledge, discussion as to when and how; how to pass from notation to words; how to create individual accuracy and independence; how to get concentration and interest; how to train memory and reverence; how to study alone; how to grow.

and the "national music art," of which we all speak and dream, will arrive as a crowning glory to our nation.

Nor is the work desultory, superficial or artificial. The sight is to be seen of a class of forty school teachers from all over the States, while singing Brahms, Weber, Wagner, Rubinstein, Schubert, being stopped to tell chords and keys, modulations, constructions, reasons, eccentricities of certain passages, to transpose in any key, major or minor, to read fluently as print one or more voices. Individuals are held strictly to account, even to the conducting of the choral work, now such a feature of the schools. Some of the work is continued by correspondence through the year.

All proceedings are punctuated by song singing, chorus work, discussion hours, question and answer (the teacher becoming a candidate, &c.), all, as elsewhere, being made tributary to the science and practice of teaching. The spirit and atmosphere of the work are enriched by libraries, books, charts, illustrations and appliances up to date, of which eager and excited use is made. The seemingly mad desire of the members to learn in music is one of the remarkable features of the whole thing.

It need not be remarked that the literature tendency of the public and normal school work is of the most unquestionable character, overlapping even the very highest standards set by the best recitals, concerts, choral and orchestral bodies in the country. Even mediocre music is being eliminated. United supervision is exercised over the choice of works and compositions for use by even the youngest children. Indeed, this elevation of standard is one of the curiosities of the rapidly developing progress of music in the public schools.

The impetus given to the music of the country through this widely spread pedagogic feature cannot be overestimated. The separation of the technical from the executive, of the necessary fundamental from the interpretative is established. Fundamentals are made obligatory, and a consecutive scale of progression is followed. Class instruction controls thirty and forty minds as one mind, utilizing with concentrated attention every second of the time employed. That educational principle may be applied to music study as to all other study is proven. Work to be done is properly divided and distributed. Pupils are compelled to do their share of the work, are shown how to study, and above all, examination rounds up and sifts all material of both teacher and pupil.

Private studio artist teachers hail with joy the coming into their studios of young people thoroughly prepared in all the fundamentals, heretofore sadly lacking. Societies, clubs and choirs will have new possibilities opened up to them by the musical knowledge and competence of their members. Competition will become possible to our own people. Genius will thus be propagated in our country

This introductory article to this most important and interesting subject will (D. V.) be followed by another giving the faculties and personality of the two Boston schools, something of their individual effort and results, something of the wonderful public school music literature now being employed, names of students, student-teachers, supervisors, &c., and their work. The field is immense. If the people in the music schools will help THE MUSICAL COURIER in this work THE MUSICAL COURIER is disposed to be very helpful to the work of the public schools of the United States.

FANNIE EDGAR THOMAS.

BOSTON NOTES.

The sixteenth annual festival of the New Hampshire Music Teachers' Association will take place at the Weirs this season and begin July 31, and will continue through the week, closing August 4, with rehearsals on each of the days of the festival, and concerts Wednesday, Thursday and Friday. Some of the best soloists have been engaged for the event, and one of the special features will be a concert arranged from Wagner's "Meistersinger." Prof. Henri G. Blaisdell, of Concord, this year, as in past seasons, will be the conductor of the festival.

The Caecilia Society anticipates a very brilliant season. The first concert is scheduled for December 12, when Saint-Saëns' opera "Helena" will be given in concert form, for the first time in America. Melba and Anita Rio will both be among the soloists.

Carl Faelten, principal of the Faelten Pianoforte School, has been confined to the house by illness since he arrived at his summer home at Lake Sunapee, N. H.

Emil Mollenhauer, the well known musical conductor, and wife are rustinating at Rockbound Pond, near Lake Sunapee.

William Kittredge will give two recitals under distinguished patronage early in August. The first, on August 4, at the Farragut House Casino, Rye Beach, with Laura Hawkins, pianist; the second, August 9, in Portsmouth, N. H., with Myrtle Morse at the piano.

Eben H. Bailey, the well known pianist, organist and composer, is passing the summer at Ipswich.

Paul Schindler, author of the musical score, "The Geezer of Geck," is a son of Rabbi Schindler, of Boston.

Leon Van Vliet is now at Wentworth Hall, Jackson, N. H., as conductor of the orchestra.

Among Mrs. Severn's piano pupils Bertha Meiser, of Selinsgrove, Pa., is proving herself a student of uncommon ability.

Jacob Meckel, a major in the German army, has written an opera, "Teja" (based on a novel by Dahn), which is to be produced in Berlin early next season.

The Master School of Music.

AFTER the first year the directors of the Master School of Music, 108 Montague street, Brooklyn, sent data for the first catalogue. This publication, just issued, shows the vocal department of the new school to be fully equipped in everything required to make special musical education a success. The founder of the school, Mrs. William S. Packer, who is also dean and chairman of the instruction committee, must be content when she realizes that her high ideals regarding the training of the voice, and the training of vocal teachers, have aroused widespread interest and co-operation.

First of all, a highly accomplished faculty has been engaged. Second, the students admitted all possessed the voice and scholarship demanded in the entrance requirements.

Mrs. Packer has received applications for catalogues from California, South Dakota, Indiana, Chicago, Pennsylvania, Boston, North Carolina, Manhattan and other places. While at present at her summer home in Stamford, Conn., Mrs. Packer keeps in close touch with the office of the school, which is open during the summer months.

Voice trials for the admission to the regular course, the evening course and the opera class will be held Thursday, October 26, and Monday, October 30, from 9 a. m. to 1 p. m., at 108 Montague street. The school reopens November 2 and ends May 28, 1906. As the school session is short, only four holidays are allowed—Thanksgiving Day, Christmas, New Year's and Washington's Birthday. This coming season pupils of the school are to be admitted free to the concerts by the Brooklyn Oratorio Society and the Choral Art Society. Pupils also are invited to attend all musical entertainments given at the school.

Madame Aurelia Jaeger, the directress and first teacher of singing, is passing her vacation in Europe. This coming season Madame Jaeger will have Victor Beigel as her associate. Other members of the faculty are: Gerrit Smith, theory; Bertha Firgau, German; Eduardo Petri, Italian; Henry T. Finch, musical history; Dora Duty Jones, diction, and A. L. Cordoba, fencing. An assistant teacher of singing and teachers in the French language and sight singing are to be appointed later.

The Duel of Sex.

(From the Los Angeles Graphic.)

ZUDIE HARRIS, of Louisville, Ky. ("the place where the Southern Pacific superintendents come from"), is the clever young composer who is to astonish the Eastern centres with her new piano concerto the coming winter. I mention the fact for this reason in particular: Xaver Scharwenka says: "I can only express my amazement and gratification. It is not only a fine work for a woman, but it is a fine work considered from any standpoint. And what is more, if I did not know the composer, I should have declared it the work of a man."

I move that Mrs. Russell R. Dorr, the new president of the National Federation of Music Clubs, be made a committee of one to call on Mr. Scharwenka and pull his hair good. "The work of a man!" The idea!

Julian Walker for Worcester.

JULIAN WALKER has been engaged to sing at the next Worcester Festival in Mozart's "Requiem" and Franck's "Beatitudes."

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CHAUTAUQUA

CHAUTAUQUA, July 27, 1905.

IT may be said of Chautauqua that "Age cannot wither nor custom stale her infinite variety." Each year adds to its popularity as an ideal place for education and recreation of the most healthful kind. The Chautauqua Summer Schools for 1905 offer about one hundred and eighty courses under more than eighty instructors, special attention being given to English literature, which includes a study of history as well. Under the head of "Psychology and Pedagogy" nearly thirty courses are offered. There is a fine department of religious teaching; a library training class, limited to forty, is again under the direction of State Librarian Melvil Dewey. The School of Music in class and individual work is administered by Messrs. Hallam and Dusff, of New York, Sol Marcossen, of Cleveland, and Sherwood, of Chicago. Mrs. E. L. Tobie, of Memphis, Tenn., an assistant piano teacher, is a valued coadjutor. Recreation clubs for boys and girls, men and women abound. Education and amusement are happily combined.

The list of attractions offered this season would tempt an anchorite to leave his cell and "Hitch his wagon to a star."

Large crowds arrive daily, and many have come a fortnight earlier than usual. The Hotel Athenaeum is filled to overflowing, likewise the cottages; in many instances hotel rates are demanded and obtained. The local management is anticipating a still greater influx of visitors who take advantage of the monthly excursions. President Roosevelt will be here on the 11th of August. Rooms have been secured in advance by many of his admirers to do honor to one who, when he was Vice President, came here six years ago and spoke to the G. A. R. veterans on "The Gospel of Work," which his own life and character so beautifully illustrate.

During eleven days of this month Director Arthur Hallam, chorus, choir and visiting soloists have done some great work, musically.

Last Sunday evening the sacred song service was made memorable by a performance of Rossini's "Stabat Mater." Nothing but unqualified praise is bestowed upon the work of the visiting soloists, all New Yorkers. Arthur Hallam showed fine discrimination in selecting such well known metropolitan artists as Frederick Martin, basso, Edward Strong, tenor; Alice Merritt Cochran, soprano, and Adele Laes Baldwin, contralto. The production of Gounod's oratorio, "The Redemption," marked the beginning of "Music Week." The success attending its performance was most gratifying to the participants, and Director Hallam who, notwithstanding the constantly changing personnel of chorus rehearsals, obtains by arduous work satisfactory results. The splendid work of soloists and chorus was admirably supplemented by the excellent orchestra of young men from various sections of our big country, who play with spirit and unanimity. A harder worked body of musicians it would be hard to find elsewhere, yet such is their love for their art they respond cheerfully to every demand made upon their services. Harry B. Vincent is official accompanist at the piano, and Lynn Dana, of Ohio, assistant accompanist; he is also a member of the orchestra. "The

"Prodigal Son," an oratorio composed by Harry Vincent, (who is also assistant musical director of the orchestra at Chautauqua), was sung on Tuesday night. This composition possesses merit as the work of an American composer, and has been sung by various choral societies.

Handel's "Messiah" was a gratifying success. The score had been judiciously cut, as custom now decrees. The orchestral score is simple and was well played. Mr. Strong's tenor solos and recitatives were sung with the understanding mind of one who knows the reverence, dignity and pathos which such music requires.

Mrs. Baldwin's solo, "He Was Despised," won hearty approval. Mrs. Baldwin has wonderful reserve power, a deep, rich voice, which thrills the hearts of her listeners.

Mrs. Cochran is also a beautiful woman. Her voice is flexible and her technic good.

Frederick Martin showed his familiarity with the work by singing without referring to the score. His "Why Do the Nations?" was an impressive interpretation.

Dr. Staines, organist of the Albany Cathedral, official organist at Chautauqua, furnished resonant accompaniments for recitatives and choruses. The work of the latter organization was fine and showed effective drill. The climaxes and delicate shading were worthy of praise.

The concert on Wednesday evening was most enjoyable, opening with the "Wedding March" of Mendelssohn's "Midsummer Night's Dream." "The Spinning Song" chorus (Wagner), well sung by the ladies of the Chautauqua Choir. Mrs. Baldwin's beautiful voice was impressive in Schubert's "Omnipotence." Mrs. Cochran sang the difficult cavatina from Gounod's "Queen of Sheba," also in two chorus obligatos and the leading part in a septet of Calcott.

Mr. Strong charmed everyone by his fine interpretation of "Love's Rhapsody" (Bartlett, 'cello obligato by Mr. Meyer). Mr. Strong has a lovely lyrical tenor voice, under perfect control. It is very mellow, and one wonders at the reserve strength possessed by a man of such slight physique. That his method is fine is proven by the ease with which he attains an artistic climax.

Mr. Martin is also a favorite and his jovial "Vulcan's Song," from "Philemon and Baucis," was a good descriptive bit of tonal coloring. His bass voice is rich and remarkably flexible.

Mr. Sherwood played a ballade in A flat, Chopin, op. 47, and a toccata di concerto, op. 36, in his usual brilliant style and was accorded generous applause.

Sol Marcossen's concerto, D minor (Wienawski), was given a most hearty reception and encore. Sherwood as an accompanist is en rapport, so that Marcossen is sure to have admirable support.

A novelty much enjoyed was the septet of Calcott, and the ensemble singing was excellent.

The quartet was supplemented by Mr. Hallam, Florence Ackley, soprano; Leona Owsley, of Atlanta, Ga., a beautiful young girl, whose alto voice is being trained by Mrs. Baldwin. Both Miss Owsley and Mr. Hallam (the latter in a new role) made delightful additions, as did also Mrs. Ackley. The finale was from "The Pirates of Penzance," chorus and soloists being very spirited. Mrs. Cochran captured her audience by her charming "Waltz Song," a bit of coloratura work, well done by one who excels in dramatic work.

Saturday these artists from New York return East. Their places will be filled by Frank Croxton, Frieda Stender and others.

As a result of the impression made here by the work of the New York singers, all of whom are well known to the

readers of THE MUSICAL COURIER, bookings have already been made for other engagements in the near future. Mrs. Cochran, resides in Brooklyn, sings in the Tompkins Avenue Congregational Church; she is well known on the concert platform, having sung with the Damrosch Orchestra, the Brooklyn Oratorio Society and other clubs. She has been engaged to sing with Horatio Parker in New Haven in the autumn, in "St. Christopher." Mrs. Cochran is a pupil of Oscar Saenger, of New York. Adele Laes Baldwin, contralto, holds a position in the choir of the Marble Collegiate Church, Fifth avenue, New York, and has made many notable public appearances. She gave recitals during a London season, has sung with the Boston Handel and Haydn Society, was a much admired soloist at the St. Louis Exposition last September, and more recently at the Bach festival in Montclair, N. J.

The programs at Chautauqua are excellent, for there have been many fine lectures on "Modern Masters in Music." Wagner, Schumann, Liszt have been the subjects of Bruce Gordon Kingsley's lectures. This Friday morning, July 28, Silas G. Pratt lectured upon "The Soul of a Song." Mr. Pratt organized the Apollo Club, of Chicago, in 1872, which has been an important factor in the musical world. His operas are "Lucille," "Zenobia," "The Triumph of Columbus," and an orchestral piece, "Paul Revere's Ride" and the "Revolution of '76." His music drama, "America," will be presented at the Amphitheatre tonight.

National Army Day, patriotic concert at 11 o'clock, Saturday morning. In the evening, reading, "Taming of the Shrew," Leland Powers.

Tuesday night, August 1, Old First Night exercises, open air band concert.

Wednesday, August 3, Denominational Day, concert at 2:30 p. m., at Amphitheatre.

Soloists, August 1 to 27: Frieda Stender, soprano; Ada Hussey, contralto; Edward Calthrop, tenor; Frank Croxton, bass.

VIRGINIA KEENE.

Dr. Neitzel's Music Analyses.

DR. OTTO NEITZEL has been offering great educational advantages to the people of Berlin in his analytical lectures on the Beethoven sonatas. In the second of these piano lectures he took up the peculiar structure of the Beethoven motive and movement and dissected them into complete lucidity, which served only the more keenly to point his observations upon the poetic content and style of the sonatas as a whole. The success of his efforts is indicated by the following press notices:

In his second piano matinee Dr. Otto Neitzel spoke of the unusually powerful stimulus which Beethoven received from his love of nature, a stimulus which was the unconscious foundation for the "Waldstein" sonata, and in profiting from which the master's art of color gradation, at first innate, and then developed to the utmost keenness, came much to his aid. In the A major sonata, op. 101, Neitzel recognizes a spring breeze of fresh creation, as it shapes the starting point of Beethoven's last period. The second part of the sonata, op. 111, which was written during the time of Beethoven's composing the great mass, unconditionally signifies the deity, and points the composer on the way to "finish his course with honest endeavor." While in single examples Neitzel demonstrated the individuality of the Beethoven motive and his art of movement structure, he did not omit in each movement and sonata to draw out the poetic conclusion, and to make clear the eminent penetration of the art work with soulful singularity, with feeling, and with fitting mood.—Volkzeitung, February 23, 1905.

From the second matinee, which I attended last Sunday, I carried away the conviction that such explanatory performances should often be held before the musically educated public, since they contribute in an unusual way to the comprehension of the compositions. In the first part of his performance Dr. Neitzel treated of the peculiarities attaching to Beethoven's art of phrasing, while he substantiated his observations by examples chosen from the three sonatas named—a method of proof which he afterward and continually employed. Further he went into the formation of the Beethoven motive, its structure, and its inborn relationship with all the themes united in one movement. In the C minor sonata he showed with what great art the composer handled his motive, and how through the whole composition, no matter how great a contrast between single themes and parts, there passes one unified thought.—Freie Deutsche Presse, February 22, 1905.

The Liège prize of 1,000 francs for a cantata with orchestra was won by Emile Marnet, a 'cellist, with his "Pro Patria." The work will have its première at Liège on September 17.

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CLAUDE CUNNINGHAM,

ISSAY BARMAS.

ISSAY BARMAS, the eminent violinist, who has lately been called to the head violin professorship in the Klindworth-Scharwenka Conservatory of Berlin, is a Russian by birth, having been born in Odessa. At an early age he evinced signs of great musical talent, and accordingly went to Moscow, where he studied for five years under Professor Hrimaly. During this time young Barmas was awarded the degree of "Freier Künstler" and a medal for his exceptional gifts and serious endeavor. He next spent three years of study in Berlin under the instruction of Joachim, giving his first public concert in December of 1899, and his second on October 6, 1900. Both of these appearances were of unusual merit, even for début-ridden Berlin, and met with remarkable and deserved success. Since then he has repeatedly played in the German capital with ever brilliant success.

After his Berlin exploits the artist made a triumphal march through Germany, filling engagements in Cologne, Magdeburg, Frankfort-on-the-Main, Baden-Baden, Bayreuth, Vienna, Leipsic, Hamburg, Warsaw, Budapest, &c. At every appearance his playing, virile and artistic, broad with the breadth of a sensitive, musical nature, deep with the depth of an ardent individuality, won him ovations from the public, and made his name soon to be placed among the few which represent the most promising of the younger violinists. One number especially, in which he never failed to win most genuine esteem was the fathomless Bach "Chaconne." In this large nobility of tone, his untainted purity of style, and no less his governed musical emotion from the first revealed Barmas to be that rare combination in the field of music—the man in whom mind, feeling and technical mastery work together to produce one well balanced, splendid whole.

In January, 1901, Barmas became a teacher in the violin finishing classes of the Stern Conservatory. In the line of instruction thus opened to him his results have been no less remarkable than those he has won in the concert hall. Thanks to his genial talents in this direction, within the short time of four and one-half years Barmas has brought out an unusual number of remarkably gifted pupils. The secret of his extraordinary pedagogic success rests principally in his peculiar system of teaching, which consists mainly in a genial combination of the elegance of the

French school with the earnestness and depth of the German methods. Especially striking is his system of unnoticeable changing of the bow, which produces wonderful smoothness and beauty of tone, and ease of technic for the left hand. That Barmas' pedagogic powers have been recognized by his own compeers is amply attested by the fact that at the recent series of pupils' concerts given by



ISSAY BARMAS.

von Voigtländer, in the first movement of the Mendelssohn concerto (with orchestra); Carmen MacIntyre, in the Bach air, Schumann's "Träumerei," and the Rameau-Burmester gavotte, and Maurice Rubinstein, Johannes Woiku and Max Ronin in movements from the Vieuxtemps D minor, Brahms and Beethoven concertos respectively (all three with orchestra). To have eight pupils play in the closing recitals of so immense a conservatory as the Stern is astonishing and merely suggests the high place which Barmas has won for himself by his conscientious and inspired teaching of the violin.

From among a host of commendatory criticisms the two following notices of Barmas' playing have been selected as examples of the esteem in which his artistic endeavors are held:

"Issay Barmas played the Bach E major concerto, the 'Chaconne,' and the C minor adagio, Beethoven F major romance, and other numbers, revealing himself again to be a wholly pre-eminent violinist, an artist who draws a beautiful, warm tone from his instrument, and to whom technic stands only as a means to the end of presenting the tonal beauty of Bach's violin music in the highest imaginable perfection. The young violinist elicited enthusiastic approval from his hearers.—Die Post."

Through this concert the young Russian placed himself in the ranks of our first violinists. He played the fourth Vieuxtemps concerto, Tchaikovsky's "Serenade Mélancolique," Wieniawski's scherzo tarantelle and finally the beautiful Saint-Saëns B minor concerto in straightforward, finished style. Its cantabile his tone was of excellent quality and noble expression, and his performance showed the earnest artistic spirit. His technic was astonishingly fine—in fact, I never heard the middle movement of the Wieniawski tarantelle given so finished a rendering.

The overflowing audience was inshaustible in its approval, and at the close of the concert would not rest until after long hesitation Herr Barmas responded with an encore.—Allgemeine Musik-Zeitung.

Barmas has been decorated with the Order of the Crown by the King of Roumania, and the Queen, Carmen Sylva, has presented him with numerous gifts, including several photographs, with dedications in her own hand. Two of Barmas' pupils, Petresku Woiku and Max Modern, both appeared successfully in concert in Berlin last winter.

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PARIS, JULY 17, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

HE following are the results of the piano examinations (preparatory classes) at the Conservatoire:

Male Pupils—Medals, first class, MM. Trillat and Ciampi; second class, no award; third class, MM. Dieschbourg, Moraud and Naudin,

Female Pupils—Medals, first class, Mlle. Landsmann, Deroche, Brazillier, Ruffin; second class, Mlle. Bergez-Cazalon, Royé, Estéacle, Suzanne Canale, Goetz; third class, Mlle. Macpherson, Renelle, Vagner, Germaine Dubois.

In the above list of successful candidates the name of Mlle. Macpherson represents an American girl, Jessie Georgiana Macpherson, fourteen years old, admitted in the autumn of 1903 to the Conservatoire, of which she has now become a laureate. Miss Macpherson competed this year for the first time, and although awarded only third medal, was, in the opinion of many who heard her perform, entitled to higher distinction, which no doubt she will attain next year, as she is still very young.

The test number for this year's piano competition was the concerto in F sharp, by Ries.

Jessie G. Macpherson, with her mother, and her father, who has joined them, will spend the summer vacation in the Northwest of America, returning to Paris in November next.

Results of the harmony examinations at the Conservatoire last Tuesday: First prize, no award; second prize, Mlle. Ganaval; honorable mention, first class, Mlle. Dauly; second class, Mlle. Milliaud, Alice Morhange, Bussière.

The members of the jury were MM. Th. Dubois, Fauré, Pierné, Taudou, Leroux, Pugno, Lefebvre, Mouquet, Causade and F. Bourgeat, secretary.

Examinations in counterpoint and fugue: First prize,

MM. Dumas and Bazelaire; second prize, MM. André Gailhard, Nibelle and Mlle. Marthe Grumbach; honorable mention, first class, MM. Cools, Pollet and Borchard; second class, MM. Flament and Bertrand.

The jury were MM. Th. Dubois, Lefebvre, Guilmant, Pugno, Büsser, Lucien Hillelacher, Dallier, Galeotti, Mouquet and F. Bourgeat, secretary.

The public examinations of the Conservatoire, which follow the preparatory competitions, will be held this year at the Opéra-Comique, as follows: July 17, at 9:30, contrabass, viola, violoncello; July 18, at 1:30, singing (male pupils); July 19, at 1, singing (female pupils); July 20, at 12, violin; July 21, at 9, harp and piano (male pupils); July 22, at 1, Opéra-Comique; July 24, at 12, piano (female pupils); July 25, at 1, Opéra; July 27, at 12, flute, oboe, clarinet, bassoon; July 28, at 12, horn, cornet-à-piston, trumpet, trombone.

To which must be added the examinations in tragedy and comedy.

A concert of the pupils of M. Liotaud-Belloc, violin professor, was held on the 25th ult. under the direction of Mme. de Faye-Jozin, composer and "Officier d'Instruction Publique," in the Salle des Fêtes, Billancourt.

Some ten of Mme. de Faye-Jozin's works were performed, among which may be mentioned "Cloches du Soir" ("Evening Bells"), recited by Mr. Nelson, the composer presiding at the piano, and several pieces for the violin. The artist herself received great applause for her recitation of "Le Medallion," adapted from the antique, in the presentation of which the gifted composer showed her powers also as poet and interpreter.

Mlle. Broquin d'Orange, who possesses a fine voice, rendered several melodies of Mme. de Faye-Jozin in excellent style.

The open air theatre at Béziers, where, on August 27 and 29, a performance of "Les Héritiques," a lyric tragedy by A. F. Hérold, music by Charles Levadé, first Grand Prix de Rome, will be given, is now in the eighth year of its existence. Among works which have already been given with brilliant success may be enumerated "Déjanire" (music by Saint-Saëns), "Prométhée" (Gabriel Fauré),

"Bacchus Mystifie," a graceful ballet by MM. S. Sicard and Max d'Olonne; "Parysatis" (Saint-Saëns), and Gluck's "Armida."

At the Casino Theatre, Vichy, Massenet's "Le Jongleur de Notre-Dame" has just been given in first rate style. This theatre has been the scene of various successes this season, notably that of "Lucia di Lammermoor," in which Yvonne de Tréville's beautiful voice was much praised. "La Reine Fiammette" is shortly to be produced.

The annual Salon de la Société Nationale des Beaux-Arts will, on the initiative of Paul Viardot, include in future a musical section with a jury chosen from among the most eminent living composers, under the presidency of Gabriel Fauré. The works to be performed in public will be selected by this jury, and composers wishing to enter their works should address them early in spring to the Secretary's Department of the Salon, just as artists now send in their pictures. During the Exhibition at the Salon the musical compositions approved by the jury will be performed in one of the halls of the Grand Palais, where acoustics are favorable.

On Friday last, the day of the "Fête Nationale," the gratuitous performances at the various theatres were:

Opéra—"Aida."

Comédie-Française—"Les Phéniciennes," "La Farce de Maitre," "Pathelin."

Opéra-Comique—"Carmen."

Odéon—"Britannicus," "Les Folies Amoureuses."

Gymnase—"Second Ménage."

Porte-Saint-Martin—"Le Bossu."

Gaieté—"Champignol malgré Lui."

Nouveautés—"L'Ange du Foyer."

Athénée—"Cœur de Moineau."

Dejazet—"Tire-au-Flanc."

Cluny—"Le Pacha du Bataillon."

Nearly all the theatres which gave gratuitous performances on the national anniversary included the "Marseillaise" in the program. It was sung at the Opéra and declaimed at the theatres.

The two principal Government institutions, the Opéra and the Comédie-Française, closed for the regular season on July 15, the former with Gounod's "Faust" and the latter with "Le Duel."

The Opéra-Comique closes this week; likewise the Odéon.

Harry B. Cohn, of Montreal, Canada, after visiting London, where he enjoyed the opera performances at Covent Garden, especially Puccini's revised "Madame Butterfly," has crossed the Channel to Paris and taken in the various sights, including the "Fourteenth," on the boulevards. After Paris Mr. Cohn will Germanize a bit at Leipsic and Berlin, returning home August 24 aboard the Canada, of the Dominion Line.

Rollie Borden-Low, the well known American singer, and her mother, Mrs. Borden Carter, have arrived in Paris. Before coming here, Mrs. Borden-Low gave a most successful song recital in London at Bechstein Hall.

Leaving Paris Mrs. Borden-Low will go to Munich, by way of Switzerland. Mrs. Borden Carter, who by the way is a delightful conversationalist, is having "the time of her life" in an automobile. She will leave next week for Vichy, where, with Yvonne de Tréville and family, she will have something more enjoyable than mere "Vichy."

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Some interesting concert programs from Bad-Nauheim, Germany, have come to hand, in which the American cornet virtuoso, Paris Chambers, was the great attraction.

During the celebration of the marriage of Maurice Grandjean, a brother of Louise Grandjean, of the Paris Opéra, with Jeanne Hédin, daughter of the director of the casinos at Pau, Royan, Ostend, &c., the following music was rendered by artists from the Opéra: Niedermeyer's "Pater Noster," M. Delmas; Gounod's "Quoniam," M. Delmas; Gounod's "Ave Maria," M. Affre et M. Boussago; Massenet's "Thaïs" (meditation), M. Laforgue.

The following notice has been posted up in the corridors of the Opéra-Comique, referring to the examinations of the Conservatoire:

"Ladies are directed to remove their hats before being admitted to the orchestra and balcony. This is with a view to the convenience of the public." And incidentally to benefit the strong box of the caretakers and "ouvreuses," the female ushers.

The Académie des Beaux-Arts has awarded the Houffevigne prize, value 5,000 francs, to Georges Marty for his opera "Daria," which was performed this season at the Académie Nationale de Musique, the Opéra. This prize is awarded every four years to the author of some notable work in painting, sculpture, architecture or musical composition.

A committee has been formed to take care of the interests of artists and their heirs, by securing to them rights similar to the copyright by which literary interests are now protected. The members of this committee are MM. de Camondo, Marcel Prévost, Olivier Sainsère, Cheramy, the painters Albert Besnard, Carrière, Dubufe, and several other artists.

From Naples comes the report that an opera entitled "Anna Karénine," by Sig. Antonio Menotti, will shortly be produced at the Mercadante Theatre. I hear that Mr. Camille de Sainte-Croix, author of "Armide et Gildis," is bringing out a play on the same subject, to be performed at the Vaudeville in Paris.

Francis Rogers, the New York baritone, and Bruno Huhn, composer-pianist, of the same city, were for a short time in Paris.

Sylvia Marcello, from Florence, Italy, accompanied by her friend, Emma Etelka Rombauer, has been spending some time in Paris. At home Miss Marcello was Miss Elcock, of New Haven, Conn., but after her successful operatic début at San Marcello, Italy, the singer thenceforth retained the stage name of Marcello in memory of a happy beginning.

The death has just been announced of Léon Achard, the eminent tenor, who was born in Lyons on June 16, 1831. He started a brilliant career by obtaining a first prize for singing at the Conservatoire and soon afterward made his début in the Théâtre Lyrique in "Le Billet de Marguerite." During ten years he was attached to the Opéra-Comique, and then became one of the members of the Opéra, where, on November 17, 1866, he created the Wilhelm Meister in "Mignon," the soprano being Mme. Galli-Marié.

Mr. Achard gave up the stage a long time ago to become a teacher, and until he retired definitely some years ago,

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MARIE NICHOLS

was one of the most appreciated professors of singing at the Conservatoire.

Last Tuesday Julie Chenay, née Foucher, sister-in-law of Victor Hugo, died, aged eighty-one, at her home in Rue de Vaugirard, Paris.

Much sorrow is felt here for the loss of Mme. de Sauvile, née Baily-Blanchard, aunt of Colonel Baily-Blanchard, second secretary to the United States Embassy. Mme. de Sauvile was one of the belles of the Second Empire and was beloved for her unvarying goodness of heart.

Apropos of the "Fourteenth" of July, the French Independence Day. Time, 7 o'clock in the morning of the 15th. Place, Faubourg Saint-Honoré. Three pedestrians in summer suits and straw hats going toward the Ternes stop to look at the draggled garlands and extinguished lanterns where the night before music and dancing had it all their own way. A "cantonnier," who is beginning to tidy up the place, recognizes one of the gentlemen, and salutes respectfully, whereupon the straw hat in the middle is courteously waved. And President Loubet, flanked by M. Combarieu and Colonel Fraisse, continues his walk, chatting gaily with his companions.

Last echo of patriotic enthusiasm:
"Garçon, a bock."
"Light or dark, sir?"
"Tricolor."

DELMA-HEIDE.

Charles Clark at Nice.

THE American baritone's successful singing in the Riviera is told about in the two press notices reproduced below:

Charles Clark, an American baritone, proved that his reputation was not superficial. He was warmly applauded in "Der Husar," "Der Arme Peter" and "Ich Grolle nicht," lieder by Schumann sung in German. "Chanson Triste," by Duparc; "Toast," by Marty; "L'heure Exquise," by Hahn, and "La Cloche," Saint-Saëns, in French. Mr. Clark is in the possession of a powerful voice, which he manages perfectly. He excels in the selections of power and also in those of tenderness, the medium tints are less accentuated, but all is interpreted with a great deal of feeling and sentiment. After several recalls he was obliged to sing some new songs, which won for him warm and enthusiastic applause.—*Le Journal Musical*, Nice, February 15, 1905.

Charles Clark has taste and accurate expression which set off to better advantage the sobriety of his gestures, because, happily, he counts only on his physiognomy and his voice to interpret the sentiments in play.

Although little acquainted with the German language, of a relative charm to our Latin ears, we were intensely interested in "Der Arme Peter" and "Ich Grolle Nicht," by Schumann.

Mr. Clark's diction must be of the purest; his voice is of great range, sufficiently brilliant and pleasing in the power, but truly seducing in the sweetness. He is ever correct in getting the best effects with his voice.

Mr. Clark pronounces the French perfectly, which is a good quality in a singer, even were he not a foreigner, but that which singularizes it in a sense profoundly artistic is the comprehension which he possesses and gives to certain modern melodies of a complicated nature.

Thanks to Mr. Clark, we clearly understood the thought of Mr. Duparc in his "Chanson Triste." There is no greater eulogy to give an artist.—*Les Echoes de Nice*, February 19, 1905.

He Likes Silver.

(From the Brooklyn Eagle.)

SARASATE, the great Spanish violinist, has, like most musicians, a belief in talismans. His particular mascot is in the form of a tiny replica in silver of the famous Guarnerius violin on which Paganini used to play. Sarasate would not dare to play at a concert unless this little violin were somewhere about his person.

John Paul Jones in Music.

SILAS G. PRATT announces a new one of his tone poems, bearing the title "An Apotheosis of John Paul Jones, in Music; Paul Jones' Triumphs, or the Birth of the American Navy." Mr. Pratt says this work is "an apotheosis in music and picture of the remarkable deeds of the great man whose fame illuminated the civilized world and glorified the cause and nation for which he fought so heroically." The "program" of the work covers the chief incidents of the naval hero's public career, and is arranged in a logical and picturesque manner, culminating in a martial climax, with a closing "Apotheosis of Peace and the Victor."

Mr. Pratt has with great pains and expense collected about twenty-five views which will illustrate pictorially his descriptive tone poem and thus give a dramatic realism to the production which he intends to add as a special feature to his historical music drama, comprising "Paul Revere's Ride," "The Revolution," "The War of 1812," and the "Civil War in Allegory."

The National Conservatory of Music.

SEPTEMBER 2 the National Conservatory of Music will begin its twenty-first scholastic year. As previously announced in THE MUSICAL COURIER, the conservatory moved from East Seventeenth street May 1 to the handsome and spacious building at 47 and 49 West Twenty-fifth street, near Broadway and Fifth avenue. No more desirable location for a school of music in the metropolis could be conceived. Although in the heart of the city it is situated in a square notable for quiet and refinement. A number of New York's oldest families still reside in this block.

The National Conservatory offers exceptional advantages to students of music of all ages and conditions. The three departments—artistic, intermediate and preparatory—are conducted by a strong faculty. Piano, voice, violin, organ and all orchestral instruments are taught by artists of international renown. The conservatory orchestra and the opera class are two attractive branches.

Parents, guardians, teachers or pupils desirous of conferring with the founder and president, Mrs. Thurber, regarding their musical education, may apply after September 1, between 10 and 12 a. m., or by special appointment.

Mrs. Rich to Enter Vaudeville.

ULU POTTER-RICH, the concert and church solo piano, has signed a contract for appearances in high class vaudeville. She is to begin her engagement in Newport, R. I., next week, and during August she will also sing at Narragansett Pier and other resorts on the Atlantic coast. When the theatrical season opens, Mrs. Rich will be heard in the best New York vaudeville houses. Early in the winter she will go on a Western tour. Since her return from Europe in the spring of 1904 Mrs. Rich has filled the position of soprano in the choir of the Washington Avenue Baptist Church, Brooklyn. After studying in New York and London with prominent teachers Mrs. Rich won considerable renown singing in England. Her voice is very sympathetic and of excellent range. In the new field Mrs. Rich will confine herself to legitimate singing only, but as the occasion demands her numbers will be chosen from the music that is classed as popular. Mrs. Rich will sing to orchestral accompaniment.

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NEW IN MUSIC PUBLISHING.

THE success of Puccini's "Madam Butterfly" in London did not astonish those who had heard it prior to its production at Covent Garden and who had studied the score. The work is unique and of such interest that the Ricordi piano and vocal score should be acquired by all who desire to learn of the progress of the modern Italian operatic school. It is on sale here at the Boosey & Co. house, 9 East 17th St., with Italian text, of course. Published with exceeding liberality of space, the plates and paper being of high degree, the score can be read with infinite satisfaction.

New songs published by Boosey & Co., of London, some of which are grateful, while others again are interesting, are herewith listed:

By Amy Woodforde-Finden: Six songs, a set, called "A Lover in Damascus," and a new edition of the four "Indian Love Lyrics." These excellent songs are all characteristically Oriental—either Syrian or Persian or Indian, as the subject calls for. Also an Arab love song, "Light of Mine Eyes." The fee, or license, for singing these songs is officially released on the title page.

So is F. Paolo Tosti's "I Am Not Fair," dedicated to Melba. This is a Ricordi publication, but handled here by the Boosey houses.

A song, "In the Dawn," by Edward Elgar, published by Boosey, would really not call for attention if Elgar were not what he now is. It is not an inspired lyric; pretty hard work in it and no results. But then, that is merely, after all, an individual opinion, as all these views are, and it can be shelved by saying, "let it go at that."

The Boosey house here also handles Hatzfeld & Co.'s publications and there are songs sung by Kennerley Rumford, the husband of Clara Butt, called "Songs from the Turkish Hills," poems after Abd-ul-Mejid, music by George H. Clutsam; the special one is called "I Know of Two Bright Eyes." The text is verse, but we see no particular poetry in it. Some one knows of two bright eyes and of two bright arms and of two cheeks watching or prepared to greet him; Myrra is the girl's name who owns this property and he sings to her that he will return soon. All very neat, but the verses are really not poems, not even in the turkey sense.

Chappell & Co. is also a Boosey participation, and music under that publication title is also handled by the Boosey house here in New York. A song by Teresa del Riego called "Happy Song" is full of spirit and animation, and "St. Agnes Eve," by Richard H. Walther, is nearly dullest than it can possibly be. The left hand figuration is actually pristine.

Hamilton Harty's "Sea Wreck" is an excellent dramatic song, the climax being effective and striking; but "The Sea

hath its Pearls," by Ellen Cowdell, is merely on the old English ballad lines, and we prefer the old ones, even at the risk of being called ungallant. Cuthbert Wynne writes well and has technical command. "A Star Story" would be better if it were as good as "The Little White Sun" (Sun, not Son).

The publications of Enoch & Sons are also kept and probably sold by Boosey & Co. here. Some of Landon Ronald's songs are published by Enoch and some by Boosey. "If I had Wealth," the well known "April's Here" are Boosey's, and "Six Love Songs" and "Four Songs of the Hill" are Enoch's. Mr. Ronald is an experienced song writer and has caught the momentary taste, which he supplies gracefully and graciously. The songs are adapted for musicales, salons and at homes, and should be looked into by singers who are anxious to be en rapport with what is going on.

There is also an excellent French song by Charles Civilier, "La Rose au Rosier Blanc," and three song poems of little musical intrinsic value by S. Coleridge-Taylor; in fact, they are beyond simplicity.

Marie Hall in Great Britain.

FOLLOWING are a few of the praises that sounded in Marie Hall's wake after her triumphal tour of Great Britain:

As an executant Marie Hall seems to be going on into perfection. At any rate it is hard to conceive anything so complete as her playing of the gentle and graceful music which gave such pleasure to yesterday's audience. The beauty of her phrasing, the sensitiveness of her melodic expression, and her all round technical excellence left nothing for the generous hearer to desire.—London Daily Telegraph.

As regards technic she has practically nothing to learn, and the dazzling brilliancy of her execution remains as astonishing as ever. Her program, as we have said, was singularly exacting. It included sonatas by Bach and César Franck, a concerto by Wieniawski, a charming group of short pieces by Mozart, Couperin and other composers, and the usual Paganini fireworks to finish with. Throughout the concert she was in wonderful fine form, and the applause with which she was greeted was tremendous, so that at the end, after half a dozen recalls, she was obliged to add an extra piece.—London Daily Graphic.

All through the afternoon there was not a shadow of inaccurate intonation, the tone was fuller than formerly and more individual, and the technic, especially Wieniawski's concerto in D minor, surer and more brilliant. It was clear, too, that Miss Hall is no mere technician. The performance of Bach's sonata in E, and César Franck's violin sonata, in which Herr Petri was the pianist, proved that the promise she at first showed of becoming a genuine artist has been fulfilled.—London Daily News.

Paganini's "Hexentanz" served to show Miss Hall's marvellous powers of legerdemain, in which she drew forth some weird effects from her instrument. Her playing throughout the concert was superb, and gave great pleasure to the large audience.—London St. James' Gazette.

She seemed, indeed, in some respects to play with somewhat greater feeling and expression than before, while her powers as *vivace* are equal to, as before, the most impossible demands which could, or at any rate should, ever be imposed upon them.—London Westminster Gazette.

There was no indication of any diminished popularity at the recital she gave on Tuesday afternoon at Queen's Hall, and from the serried rows of her admirers came enthusiastic plaudits. And well did she deserve them. She played on Tuesday with a breadth and beauty of tone most admirable and enchanting.—London Morning Advertiser.

Marie Hall's return to London was in all ways a triumph—probably the most gratifying one that has fallen to her share since her meteoric début.—London Star.

At the close the audience accorded the young performer a perfect ovation, and after repeated recalls Miss Hall responded with an encore.—Birmingham Daily Mail.

There is no doubt as to her place among the great violinists.—Birmingham Evening Dispatch.

* * * Miss Hall may become the greatest lady violinist on record.—Birmingham Gazette.

Showers of octaves, double note scales, and flute like harmonics were played with unerring accuracy.—Manchester Guardian.

There was a good audience. Marie Hall fully realized the highest anticipation yesterday, and succeeded in adding to the mechanical dexterity of which she possesses so large a share, the depth of feeling which proves her to be an artist.—Manchester Courier.

Miss Hall greatly exceeded herself so that without doubt, she astonished even those who had heard her before. * * * Miss Hall has reached a point of artistic excellence that should make all British people very proud of her.—Manchester City News.

The crowded state of the Philharmonic Hall was only what might have been anticipated. Marie Hall's violin playing is a theme of general admiration.—Liverpool Courier.

In many respects Miss Hall has advanced in her art since last season; her style is more matured, her tone seems to have gained in volume, while her technic is quite phenomenal.—Glasgow Evening Citizen.

It would be difficult to compare instinctively Marie Hall's playing with that of her rivals, and to point out precisely its distinguishing features. Let us say simply that her great fame rests on solid foundations; her technic is unsurpassed. * * * In brief she has the "natural magic" of "genius."—Glasgow Evening News.

Bertha Harmon Force, the soprano, is staying at Bar Harbor, Me., and August 8 will sing in "The Creation" at that resort.

Louise Dotti, who is spending her vacation in New Bedford, Mass., was in New York last week. Mme. Dotti resumes her position at the College of Music, Cincinnati, in September.

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The August Number Contains

Isidor Philipp and What He Is Accomplishing at the Paris Conservatoire.

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Musical Briefs.

Nettie Vesta, who has risen to the prima donna ranks, is continuing her success at the summer season of opera in Elmira. Miss Vesta received high praise from the critics for her singing and acting in the role of Phyllis in "Iolanthe."

Effie Stewart, the soprano, has sung at a number of summer concerts since the middle of June. Today (August 2) she is to be the soloist at a concert in Stamford, N. Y., by the Binghamton Band, of which Charles Knapp, the widely known banker of that section, is the musical director. Accompanied by the band, Miss Stewart will sing "Dich Theure Halle," from "Tannhäuser." The soprano will also sing at this concert "In Rose Time" and "Because of You," two songs by Howard Bennett, of New York.

Elliott Schenck will return from Europe on the Graf Waldersee the second week in August, and immediately on arrival in New York will begin rehearsals for the Wagner performances to be given by Henry W. Savage.

Mrs. Edmund Severn is teaching at her New York studio this summer and among the pupils are some promising students from out of town.

Mrs. Philopena Tyrrell, of Bridgeport, a dramatic soprano, is making good progress. Mrs. Severn expects to present Mrs. Tyrrell at a musicale next season.

Justine and Emile Batho, soprano and contralto, are two more young women with exceptional talent and voices.

Conrad Wirtz and Mrs. Wirtz, of the Wirtz Piano School, are resting in the Shawangunk Mountains.

The International Musical and Educational Exchange, of which Mrs. Babcock is the head, is one of the busiest places in Carnegie Hall. Mrs. Babcock has on her books

vacancies for music teachers in schools and colleges all over the country. In the last few days so many requests for competent teachers have come in that she finds herself unable to meet the demand. Mrs. Babcock requires especially vocal and piano teachers of experience, and has a good opening for a Leschetizky pupil. She has also a vacancy for a solo church soprano in a Southern city.

Mindell Kingston, who was a favorite soprano in society musicales a few years ago, is now winning new laurels as a singer in vaudeville. Few of her hearers on the Keith circuit would credit her with ever having had social ambitions, but would be probably less surprised if informed that she also had contemplated an operatic career. The long waiting for even a small part with the Metropolitan Opera Company was too trying for Miss Kingston's temperament, however, and she chose vaudeville. She has a fresh and powerful voice for a petite woman and sings both ballad and operatic selections admirably.

Enrico Oremonte, a baritone pupil of Elvert-Florio, will make his débüt in comic opera in one of Charles B. Dillingham's productions this fall.

Mrs. Byrne-Ivy, the contralto, sang at the Thousand Island Park musical festival with flattering success last week. Prior to her return to Essex Falls to spend her vacation, Mrs. Byrne-Ivy made a brief visit to Albany, where she gave a concert in the Episcopal Cathedral.

Hans Schroeder, the baritone, has been engaged to sing in the "German Requiem," by Brahms, with the Apollo Club, of Chicago. Mr. Schroeder is anticipating a busy concert season, to judge from his present list of engagements.

Emilio de Gogorza is resting at Edgemere, L. I.

Carlos N. Sanchez is teaching throughout the summer at his New York studio. A number of singers are preparing under Mr. Sanchez's instruction programs for next season.

Carl Hasselbrinck, the violinist, is also at Edgemere, his stopping place being the Edgemere Club.

Irvin Eveleth Hassell is at Far Rockaway.

At the first commencement of the Allen-Freeman studios, Scranton Pa., recently, the teachers represented were Cordelia W. Freeman, voice; Harold S. Briggs, piano, and Julia C. Allen, violin. Medals were awarded as follows: Gold Medals—Annie Powell, Albert Kellow, vocalists; Frances Budd, Eleanor Clemons, Master Edwin Connell, violinists. Silver Medals—Ethel Smith, Mabel Chase, Ora Hull, Hazel Winterstein, Bessie Powell, Maude May, vocalists; Carrie Koch, Lillie Gibbons, Grace Wolff, Helen Foy, Nellie Robinson; Masters Richard Lynott, Raymond Georgia and George MacCormack, violinists. Gold Medal—Laura Meldrum, harmony.

Candidates in graduation class of 1906 are: Betty Stackhouse, Marie Graham, Lida Houser, Leon Bly, violin; Mrs. A. K. Leister, voice.

Lillian Miller is in Seattle, Wash., her former home, since July 8, where she has a large class in piano, coaching and harmony. On October 1 she will return to New York.

Harriet Foster has been engaged as contralto soloist at Chautauqua, N. Y., for the month of August.

Kathryn Fisk was married to Warner Leaman Churchill on June 29, at Poughkeepsie, N. Y. Miss Fisk is from Nashville, Tenn.

Reginald McCall, the vocal teacher, is at Richfield Springs, where he devotes the rainy days to a large choral class.

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CALIFORNIA ADVERTISEMENTS.



OCEAN GROVE, N. J., July 31, 1905.
EXT Saturday evening Handel's "Messiah" will be given here and all know in advance that an audience of 10,000 will be present. Nowhere else in America are conditions so favorable to give the very best rendition of oratorio as at Ocean Grove. With the largest festival hall in the world, beautiful in design, acoustically perfect, a chorus of nearly 700 voices and an orchestra of about seventy, trained daily to a point of perfection, and with a conductor who has been brought up on oratorio since boyhood, the very best results can be obtained.

The chorus will be composed of the New York Festival Chorus of 300 and the Ocean Grove Chorus of 400. For this performance the Jersey Central Railroad will run a special express train from New York, leaving Liberty street at 1:30, for the very low round trip fare of \$1. Returning, the train will leave Asbury Park at 11 o'clock and make the run to the city in one and a half hours.

The soloists for this performance will be Anita Rio, soprano; Janet Spencer, contralto; Theodore van Yorx, tenor, and Julian Walker, basso. The conductor will be Tali Esen Morgan.

Saturday evening, July 29, Geibel's new cantata, the "Nativity," was repeated before a large audience. The soloists were: Ella Marx, soprano; Mary Byrne Ivy, contralto; John Young, tenor, and Louis F. Haslinger, baritone. It was a very enjoyable performance, all the soloists doing excellent work.

Last week Tali Esen Morgan left his work at Ocean Grove for a few days to conduct a musical festival at the Allegany Grove (Cumberland, Md.) Chautauqua. On Thursday evening he conducted the oratorio "Elijah," given by a chorus of 250 voices and the Pittsburgh Festival Orchestra. The soloists were: Anna Gertrude Clark, of Pittsburgh; Bessie Bonsall, of New York; Daniel Beddoe, of Pittsburgh, and Dr. B. Merrill Hopkinson, of Baltimore. An audience of 2,000 was present, with seating capacity only for 1,400. On Friday evening "The

"Rose Maiden" was given with the same chorus, orchestra and soloists. Both performances were highly successful.

Tuesday evening Mr. Morgan conducted a concert at Thousand Island Park, N. Y., where he has control of the summer music. Tonight he will be back in Ocean Grove to conduct chorus and orchestra rehearsals of "The Messiah."

Success of Harold Bauer.

A n interesting letter has been received from Harold Bauer by his manager, Loudon G. Charlton, who announces another transcontinental tour of the popular pianist.

"As to my doings since I left the States," writes Bauer, "they are many and various. When I left New York last year I went to South America and gave a series of concerts in Rio Janeiro, Sao Paulo, Buenos Ayres and Montevideo. Returning to Europe in September, I commenced the season over here with an extensive and very successful tour in Spain, proceeding from thence to Holland. I gave twenty-six concerts in that country, which, with two or three appearances in Paris, brought me to the end of 1904. In January I played in Brussels, Paris and London and filled up that month with a tour of sixteen concerts in the English provinces. In February I gave a series of recitals in Paris and fulfilled a number of private engagements, playing also in the French provincial towns (Bordeaux, Lyons, Marseilles, &c.). In March I went to Germany and gave concerts in the principal cities, then to Berlin, Frankfurt, Dresden, Leipzig, Breslau and then proceeded to Switzerland, where I gave a number of concerts, bringing me to the middle of April.

I returned to England, and since that time I have been moving backward and forward between London and Paris. In fact, I have just returned from London, where I gave the last concert of my season last Saturday. I have nothing more to do now until August, when I am going to Spain for some concerts in two of the principal watering places, and I purpose to sail for the States on September 2.

"All in all, I have given some 150 concerts since I left the United States, and the European season, which is just closing, has been the busiest and most successful I have ever had. I shall employ my time now until I sail (as I hate to be idle) in giving lessons to a number of students who have come from America for that purpose, and in preparing an entirely new repertory for next season.

"I have just been offered, at a very large salary, the position of head of the piano department in the new musical conservatory of New York that is to be opened in October, and have felt compelled to decline it, as my European engagements next year will not allow me the time."

Statesmen in Music.

(From the New York Sun.)

AT times the Hon. Joe Cannon has seemed a little harsh, if not positively compact of jars, and yet we always felt that he was full of hidden melodies.

He is. He has just been set to music. Fanciulli's "splendid band" is playing "Our Uncle Joe" at Wonderland Park, Danville, amid a torrent of applause. The music, written by Signor Fanciulli, is described as "bright and catchy." So the measure of Uncle Joe's fame runs over.

Now, will not Signor Fanciulli write something grand and plaintive, wistful and tender, sweet and solemn, on the Skyscraper Statesman? Something that has in it the waving of pines, the swaying of poplars, the weeping of willows, the tremulous waver of silver maple leaves, the gravity of cypress and the melancholy swish of cemetery grasses?

Mr. Cannon begins the grand march. All our statesmen will want to be set to music; but we are sure that none other has so much music in him, none other can pour forth notes so mellow and magnificent as the Hon. Charles Warren Fairbanks.

American Musician Abroad.

PARIS W. CHAMBERS, the American cornet à piston virtuoso, has won new honors at two concerts recently given in Bad Nauheim, Germany. Of his appearances there the Nauheim Zeitung says:

The management deserves the warmest thanks of the guests for having secured the services of Paris W. Chambers, the cornet-à-piston virtuoso. The concert on July 2 was a tremendous surprise to the public, who were completely enraptured by the sensational performance of the virtuoso. His astonishing technic and almost incomprehensible range, the tone of his instrument, which at times took on the timbre of a soprano voice, the nightingale trills, the astounding arpeggios and chromatic runs—all are the performance of an artist graced with the gifts of God. As encores, Mr. Chambers played Saint-Saëns' "Le Cygne," and Bischoff's "Gute Nacht." No human voice could have sung more tenderly or soulfully.

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MIDSUMMER MUSIC IN DENVER.

"Cozy Corner,"
SOUTH WASHINGTON AND EVANS AVENUES,
DENVER, Col., July 27, 1905.

MUSIC is one of the chief diversions of the summer season in Denver, and we are having numerous interesting events to while away the time pleasantly. Symphony matinees, evening band concerts, light opera, oratorio and song recitals are included in the list.

Prof. Wilberforce J. Whiteman's Trinity Chorus Choir of 250 church singers opened and closed the International Epworth League Convention with two splendid presentations of Mendelssohn's "Elijah," July 5 and 10, and the already famous choir and its excellent director won new laurels as a great choral society, before immense audiences. Claude A. Cunningham, of New York, repeated his masterly singing of the title role, and as always upon his Denver appearances (four in eighteen months), impressed his auditors very greatly by his magnificent work, receiving almost vociferous applause. His Elijah was inspiring and edifying, and he sang with evident appreciation of the character of his part. Frank H. Ormsby sang the tenor parts in good style, and he also made a very good impression. In the first concert Mrs. W. J. Whiteman, a great favorite, sang the contralto parts, and in the second performance her daughter, Ferne Whiteman, also a contralto of much promise, made her début in oratorio, acquitting herself very well indeed in her first effort. Bonnie C. Davis was the soprano, she, too, singing in oratorio for the first time, with credit to herself and her teacher, the director. The chorus, though singing practically without rehearsal, and hence hardly equaling the March performance of the oratorio, did well, and Frederic R. Wright, organist, and Greta Rost, at the piano, deserve special mention for their capable accompaniments.

Mary Elich Long's series of "symphony matinee concerts" are the chief events of the summer, musically, and it is quite fashionable, as well as very delightful, to visit Elich's Gardens, in the suburbs, listen to a charming program finely played by Signor Cavallo's capable orchestra, and dine under the orchard trees in the twilight, as a great many music lovers do every Friday. Favorite soloists assist, adding considerable interest. Caro Revillo, Frank Ormsby, Mrs. Whiteman and Pauline Perry Woolston have recently sung there successfully.

The Banda Rossa, or "Red Band" of Italy, is giving afternoon and evening concerts in the lake pavilion at City Park, under municipal auspices, and thousands of citizens find pleasure daily in listening to the programs, which are of more than ordinary interest and worth, including evenings devoted to French, Italian, Wagnerian and popular selections.

Caro Revillo, coloratura soprano, gave a very enjoyable song recital in the Broadway Theatre recently, demonstrating her talents and the fine qualities of her voice pleasantly.

The Thomas Opera Company, a new local singing society directed by Gwilym Thomas, a well known Denver musician, who led one of the successful societies in the St. Louis World's Fair contest, presented "The Mandarin" last week.

Accompanying Claude Cunningham to Denver recently was his charming wife, who captivated those who met her. She and her accomplished husband have become great favorites here. After the "Elijah" concerts Mr. and Mrs. Cunningham left for a brief visit in St. Louis, and later sailed for Europe, where the former is to sing during the

summer in several of the Continental capitals. Mr. Cunningham coached quite a class while here.

Prof. W. J. Whiteman and family also left the city, to spend the remainder of the summer in the Rockies.

Joseph M. Howard, a popular member of musical circles, entertained a number of artist friends a short time since in his new music room in Steele street, and those present each did a dedicatory "stunt," the evening being delightfully spent in an informal way.

The Apollo Club celebrated their success of the past season by having an outing in the foothills rear the city recently, accompanied by a large company of friends.

But few of Denver's musical folk find it worth while to desert the city or their work, as the weather here is quite as pleasant throughout the summer as in most of the popular resorts of the country, and so there is very little interruption of study and other work along musical lines. Already plans for next season are being formulated and much of interest in a musical way is to be provided by the various organizations.

FRANK T. MCKNIGHT.

NATIONAL FEDERATION
OF MUSICAL CLUBS.

AT last the dreams of the Southern Section bid fair to be realized. The object of its strong desire throughout almost the entire history of the Federation has been that a national biennial should be held within its bounds. It was through no lack of cordiality on the part of these women of the Southern Section that this dream has been so slow of realization, but rather because the exigencies of the case seemed to require that the claims of the other sections should be considered earlier.

The line of women who have filled the chief office of this section (known in Federation parlance as "Southern Vice President"), Mrs. Napoleon B. Hill, Memphis; Mrs. Eugene F. Verdery, Augusta, Ga.; Mrs. Thomas J. Gross and Mrs. W. F. Beers, of Galveston, have all been possessed of enthusiasm, high executive ability and a large measure of that warm hospitality, the palm for which by common consent is awarded to the people of the South.

Mrs. Claude L. Steele, the newly elected incumbent to this office, comes to the work with a vigorous determination that great things shall be accomplished in this section during the next two years. Her acquaintance with Federation work has been gained in that best of all schools, experience, as she has previously held the office of national corresponding secretary, and before that was territorial director for Indian Territory. It is Mrs. Steele's hopeful ambition that at the Memphis biennial it shall be possible to say of every State in her section, as was said in Denver with a modest pride by Miss Jefferson, director for Colorado: "Ladies of the biennial, the State of Colorado welcomes you; and every musical club within its limits is enrolled on the Federation banner."

The Beethoven Club of Memphis, Tenn., was represented at the Denver biennial by the corresponding secretary, Mrs. Jason Walker, who brought an invitation from her club to hold the next biennial in Memphis as their guests. The reading of this expression of hospitality was received with enthusiasm by all of the delegates present, and on motion the entire body voted announcing its unanimous desire that the national board of management should accept this invitation.

Upon Mrs. Walker's return to Memphis and her report of this action, the members expressed themselves delighted that the Federation had thus honored them by accepting the invitation and by electing its bearer, Mrs. Walker, as national corresponding secretary for the ensuing term.

The Beethoven Club will open its next season in October under the leadership of Mrs. W. A. Gage as president. The other officers are: First vice president, Mrs. E. T. Tobey; second vice president, Mrs. Lunsford Mason; third vice president, Mrs. R. J. Darnell; recording secretary, Mrs. J. T. Oliver; corresponding secretary, Mrs. Jason Walker; treasurer, Martha Trudeau.

In addition to fortnightly programs from October to June the members will be given three artist concerts, the closing one with an orchestra. This fall a department of history and literature will be opened under the chairmanship of the corresponding secretary. Two hundred and fifty members are already enrolled, with a prospect of a large increase. Plans are being made to branch out in philanthropic lines during the coming season and the club proposes to be very aggressive and progressive.

* The Philharmonic Society of Nashville, Tenn., another large and progressive club of the Southern Section, has elected the following officers for the new year: President, Mrs. S. A. Champion; vice president, Martha Scruggs; secretary, Susie Hunter, 1405 Broad street; treasurer, Mrs. F. J. Fite. As Federation secretary the club will select Katherine Morris, 605 Demonbreun street, who was the delegate from the Philharmonic at the last biennial.

The Ladies' Friday Muscale, of Jacksonville, Fla., closed its season with a most charming entertainment in the way of a musicalale to the Jacksonville Board of Trade, given at the Board of Trade Building.

The chorus on this occasion was in unusually good form and surpassed even its own previous efforts, under the direction of its able leader, Madame Bell-Ranske. The chorus numbers were Chaminade's "Evening Prayer in Brittany," with individual solos by Mrs. J. C. Darby and Mrs. Alexander Sabel; "Prayer to the Virgin" ("Taunhäuser"), Wagner; "Margareta" (Hawley), and "Estudiantina" (Lacome). An organ and piano number was given by Mrs. Charles Davies and Lina Gerow. The piano duo was given by Mrs. Archer Hubbard and Quintus James, A. R. A. M. This was a double number, "Romance," "Valse," by Aphorir Aphechapo. Vocal solos were given by Mrs. J. C. Darby, Mrs. Alexander Sabel, Mrs. Charles Tucker, Julia Lund and Harry Hassen. A piano solo, Mendelssohn's "Caprice," was played by Julia Coniff, and a Calcott trio, "How Sweet the Moonlight," was sung by Mrs. J. H. Douglas, Mrs. Thomas Hilditch and Mrs. B. W. Shields. The chorus was accompanied by Mrs. T. F. Orchard, assisted by Professor Abel and orchestra.

The hosts on this occasion, the Jacksonville Board of Trade, were most appreciative of the entertainment, which was one of the best amateur concerts ever given in that city.

From George Sweet's Studio.

JANNETTE FERNANDEZ is another of George Sweet's professional pupils who is filling summer engagements. Miss Fernandez sang July 25 at a concert given at the Hotel Columbian in the Thousand Islands. The following paragraph refers to a concert in Asbury Park, N. J., a few days earlier:

Jeanette Fernandez won the favor of the audience by her fine rendition of "Charmant Oiseau" (David). Although a difficult composition, it was splendidly sung. The flute obligato by John K. Bradford was one of the prettiest bits of instrumental work ever heard in the auditorium. Miss Fernandez's voice is so clear and flute-like in tone that it was not easy to distinguish when both flute and voice sounded at once or when the one ceased and the other began. —The Morning Press, Asbury Park, July 20, 1905.

Louis Haslanger, the baritone, is another Sweet pupil engaged in concert at well known resorts. Mr. Haslanger will sing at the Ocean Grove Auditorium August 5 under the direction of Tali Esen Morgan.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

THE Covent Garden season of opera closed brilliantly last week with a Caruso-Melba performance of Puccini's "Bohème."

THERE is no truth in the report that the Bayreuth singing school is to be abandoned. Professor Kniese has been succeeded by his former assistant, Karl Müller. The latter was at one time a choral director at the Metropolitan Opera House, under Grau.

BROOKLYN will have a new Academy of Music within the next two, three or four years. Patience is a prime virtue and in Brooklyn nearly everybody is as patient as Job. Last month the Building Department approved the much discussed plans.

THE prominent orchestral conductors of America seem to have planned a European invasion for this summer. Among well known wielders of the baton who have left these shores for a vacation abroad are Paur, Scheel, Stock, Van der Stucken and Gericke.

THE Musical Mutual Protective Union has resolved to increase its dues, to raise money for the erection of the permanent headquarters building at an estimated cost of \$250,000. A motion to reduce the initiation fee from \$100 to \$25 was defeated at the last meeting.

THESE are the dog days, and we are waiting for the annual appearance of the reporter with the "tramp pianist" story, the mildewed yarn about the "fabulous fiddle found at a pawnbroker's" and the prose nocturne of the "milkmaid with a Mali-bran voice." We are ready for all the three.

THE latest picture of Calvé, as shown on the first page, is indicative of the same energy, spiritual and physical strength and personal beauty as have characterized this wonderful artist in the past. She is expected to give a series of concerts here next season, and the West is demanding her to such an extent that she may limit her concerts altogether to that section.

KING EDWARD has bestowed the Victorian Order on H. V. Higgins (chairman) and Neil Forsyth (managing director), of the Royal Opera at Covent Garden. This is not the first occasion in the history of opera in England that honors have been conferred on the management, for Augustus Harris, former manager of Covent Garden, was knighted by Queen Victoria.

PRIVATE cable dispatches received in New York say that Dr. Ernst Kunwald, of the New Berlin Royal Opera, has been engaged to conduct one of the New York Philharmonic concerts next season. The New Berlin Royal Opera should not be confused with the regular Royal Opera, where Richard Strauss and Carl Muck are conductors. Kunwald's selection will be a source of great surprise to those local music lovers who keep in touch with musical conditions abroad.

BEFORE his recent trip to America, Sir Edward Elgar put the finishing touches to the third part of "The Apostles," and it will receive its first performance next October twelvemonth at the Birmingham festival. The composer has several other works on hand, a string sextet, a ballet divertissement on the subject of Rabelais' "Pantagruel," a violin concerto and a cantata. His symphony is stated to be finished. Henry Wood said a year ago in London that he had seen parts of the score of this last named work, and he spoke of it in the most enthusiastic terms.

PUCCINI'S visit to Buenos Ayres is about closed, and he is probably on his way home. He was invited by the municipality as a guest, together with Signora Puccini, all expenses being paid, and a Puccini cycle was arranged at the opera of the South American city, consisting of the operas "Edgardo," "Manon Lescaut," "Bohème," "La Tosca" and "Madame Butterfly." These works were repeatedly given, and a benefit to Puccini was arranged, which netted 40,000 francs = \$8,000. Puccini is not a conductor, but attended these performances as guest. A scheme like this would be impossible here. There was no piano house mixed up with it. The more piano the less opera; the less piano the more opera. Hurrah for the piano.

SEC. 20. The Artist agrees to sing without remuneration in one performance in each year during the term of the present engagement.

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by informing the Artist of that fact before the end of the third season.

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IN WITNESS WHEREOF the parties hereto have hereunto set their hands and seals the day and year first above written.

[Handwritten signatures]

WHAT is there in this musical ozone of ours that drives away most of the good European musicians, and many native Americans, who have tried to become acclimatized here? The list of musical deserters has grown to most significant proportions during the past ten years or so, and hardly a month passes without the departure of **JONAS ALSO** some well known musician to **TO EUROPE**. eign shores and the publication of his vow never to return to this country. And every time one of them goes our national pride receives a severe jar, for the valedictory which he usually delivers before leaving is not of the kind that Uncle Sam pastes on his looking glass.

The latest of the celebrities to go is Alberto Jonás,

pianist and musician par excellence, who has held honorable and conspicuous rank here as the founder of the Michigan Conservatory of Music (where he was also the chief teacher of piano), as an exceptionally gifted composer, and as one of the best recital pianists now before our public. Jonás, with real Spanish courtesy, has refrained from filling the Detroit papers (or any other) with the usual diatribe regarding "lack of appreciation," "unmusical Americans," and the like. But a gentleman in a position to know, and a good friend of Jonás, writes in a private letter: "It has been apparent for some years that Jonás was wasting his time and efforts in this country, and especially in such a relatively small city as Detroit. Therefore the present announce-

ment of his going to Europe has been foreseen for some time by his many friends and admirers." Jonás will be accompanied by his wife, Elsa von Grave-Jonás, also a fine pianist, and together the couple will appear in recitals at Paris, Berlin, London, Vienna and Madras. About a score of Jonás' pupils will sail with their master (aboard the Deutschland, September 21), to remain under his instruction. Mr. and Mrs. Jonás are to make their permanent home in Paris.

Other musicians who were at one time residents of this country and have gone abroad for indefinite sojourns are Hugo Kaun, Arthur Bird, Charles W. Clark, Frank King Clark, Florenza d'Arona, Xaver Scharwenka, Leopold Godowsky, Arthur Nikisch, Wager Swayne, Richard Burmeister, Theodore Bohlmann, Ludwig Breitner, Victor Capoul, Alvin Kranich, Natorp Blumenfeld, Haslam, of Paris; Georg Ferguson, Kirk Towns, Mrs. Duff, Maurice Aronson, Arthur Friedheim, August Hyllested, Gwilym Miles, Mrs. Wilhelm Eylau, Maud Powell, Geraldine Farrar, Louise Courtenay, Bessie Abbott, Ellen Beach Yaw, Elizabeth Parkinson, Joseph Baernstein, Sara Anderson, Minnie Tracey, Paris W. Chambers, Myrtle Elvyn, Marguerite Melville, Lillian Sanderson, Emma Nevada, Frances Prevost, Jennie Osborn, Marguerite Melville, Clarence Whitehill, Frances Saville, and many others equally well known.

At last we have been able to discover the much sought American musical atmosphere. It is being established in Europe, by Americans.

THE Davenport (Ia.) Democrat says: "Miss Seybold, the librarian, has had prepared for the information of the musical and reading public the following list, in answer to frequent requests for a list of books in the library bearing upon music. In addition to these volumes which circulate, the reference collection contains the 'Dictionary of Music and Musicians,' covering the period of 1450-1889, edited by Sir George Grove. THE MUSICAL COURIER is also on file in the reading room." There follows a list of nearly 100 books, including works by these

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CHICAGO, July 29, 1905.

An audience of upward of seven hundred persons was present at the Chicago Musical College hall July 22 to hear the first recital given there by the eminent baritone, Hans Schroeder, who has just come to the college. The pianist, Walter Knipfer, played on the same program the Chopin sonata op. 35 and a solo group which comprised a Chopin-Liszt Polish song, a Rubinstein romanza and the Moszkowski Tarantelle. Carl Reckzeh had the gratitude of the audience for the artistic playing of Mr. Schroeder's accompaniments.

Mr. Schroeder's singing is an object lesson for all embryonic and grown up artists who have not been hitherto convinced of the power that a Liedersinger can wield. There were doubtless some hundreds in the above audience who had not heard a singer of so much resource in the detail which enters into vocal musical interpretation. The vague musical atmosphere that the Germans call "Stimmung," the impelling mood that they call "Zug" and long, steady ascent to the climax are all powerful incidents of Mr. Schroeder's art. It is a part of his good fortune to have a very beautiful medium in a deeply vibrant voice, which he controls with apparent unconcern. His selections on the occasion mentioned were Erk's "Mühlrad," Schumann's "Mondnacht," Hildach's "Lenz," A. von Fielitz's "Manchmal aus tiefem Schlaf," two songs, "Glück" and "Jubelkunde," by Oscar Meyer, and a fine group of three by Amy Woodforde-Finden, including "The Temple Bells," "When I Am Dying" and the "Cashmir Song."

Mr. Knipfer's playing showed the effects of nervousness in the first two movements of the sonata, but the last two movements were well composed and much more enjoyable.

The Chicago Bureau Agency of Music, 813 Fine Arts Building, has just issued an announcement of its artists for the coming season. The list is classified as residents and non-residents. The non-residents include the Afro-English composer, S. Coleridge-Taylor, who will make his second visit to the United States and will arrive early

enough to conduct the festival of his works to be given by the Coleridge-Taylor Society of Washington. Booker T. Washington is interested in Mr. Coleridge-Taylor's visit and is arranging for the composer to hear a number of real negro melodies, which may have some place in Mr. Coleridge-Taylor's future compositions. The composer will be available in October, November and December to appear as conductor with choral societies.

The distinguished music archaeologist, Arnold Dolmetsch, assisted by Mrs. Mabel Dolmetsch and Kathleen Salmon, will spend the entire season in America.

The eminent composer, Alexander von Fielitz, who comes to Chicago as a member of the faculty of the Chicago Musical College, will be available for recitals of his compositions, in conjunction with singers who will be announced later.

The contralto, Isabelle Bouton, member of the Metropolitan Opera Company, will be available for concerts, recitals and oratorio in the West. She has already a number of good bookings for Western cities late in January and early in February.

By special arrangement with R. E. Johnston, of New York, the Chicago Bureau Agency may make bookings for Moriz Rosenthal, Henri Marteau and Jean Gérard.

The Ben Greet English Players, whose Western business has been managed by the bureau, will have concluded their present season by September and will return to England, but they will be in America for the second season probably in November. The company recently concluded a two weeks' engagement at Chicago University and is now at Ravinia Park for a similar season, wherein their success is far beyond expectations of the management.

The resident artists noted in the announcement include the sopranos, Helen Hiscock, a young woman of Minneapolis, who comes to Chicago for the first time; Helen Armstrong Funk, who is just returning from Paris after a year's study with Jean de Reszke; Lillian French Read, who will sing with the Chicago Apollo Club this year; Dora Sherratt, who will appear in joint recital with her

sister, the pianist, Mary Sherratt, both having just returned from abroad; the reliable and conscientious artist, Mary Peck Thomson, and Louise St. John Westervelt, who has obtained an unusually large following through her work as singer and teacher at Davenport.

The contralto, Rose Lutiger Gannon, who sang last season with the Apollo Club, and Helen Upham Hall are the contraltos represented by the agency.

The tenors are Robert Boice Carson, who is making great advancement in his art and with his following; Geo. L. Tenney, of Lewis Institute, who has sung important choral engagements further East, and the gifted singer and good musician, Milton B. Griffith.

The baritones are the talented young man, Chris Anderson; David Grosch, the singer, who is just returning from abroad; William Beard, the best known oratorio singer in the West; Grant Hadley, who has had success during his first year in Chicago, and Vernon d'Arnelle, one of the best recital artists that the country affords.

The pianists are W. C. Seboeck, Josephine Crocker, Mildred Marsh Grinnell, Mary Sherratt, Marx Oberndorfer, Henrietta Weber and Eleanor Scheib.

The violinists are Charlotte Demuth-Williams, the gifted

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musician and head of the violin department of the Columbia School of Music, and Marion Welles Williams, who has just returned from some years' study with Halir, Saenger Sethe and César Thomson. The cellist, Edith Adams, whose reputation is established through some seasons of successful appearances in different parts of the United States and Germany, is also under the management of the agency.

Societies wishing special programs are offered the Bruno Steinle Trio, including the violinist, Fritz Itte; Mr. Steinle, cellist, and Mrs. Steinle, pianist. Trio programs will be arranged by Miss Schlib, pianist; Marion Williams, violinist, and Edith Adams, cellist. The duet programs by the Misses Sherratt will prove useful as attractions for societies.

The Chicago Bureau Agency of Music is under the direction management of Anne Shaw Faulkner. Arthur Bissell, of the Clayton F. Summy Music House, is president; Frederik Herman Gade is vice president, and Guy Hardy is secretary.

The Chicago musical manager, F. Wight Neumann, who has hitherto confined his enterprise to concerts in Chicago, has consented to assume the booking of the American tours of Rudolph Ganz and Charles W. Clark the coming season. Mr. Ganz will be in America from October to April, and Mr. Clark will be in America for three months, February to May, 1906.

One of the most interesting recitals of all the summer season in Chicago was given in Bush Temple Conservatory Hall July 22 by Mrs. Zeisler's very gifted pupil, Grace Stewart Potter, and the basso cantante, Forrest Dabney Carr, former member of the Maurice Grau Grand Opera Company, and now member of the Bush Temple Conservatory faculty. The piano numbers were the Bach-Liszt prelude and fugue in A minor, the prelude, serenade and caprice from Schubert's "Carnival Mignon," the Chopin F sharp major Impromptu and the Strauss-Schubert "Fledermaus Walzer." Mr. Carr sang three selections from Arthur Somervell's song cycle setting of Tennyson's poem, "Maud"; Alexander von Fielitz's "Die Nacht ist schwarz" and "Das sterbende Kind," and Tunison's "Good Night."

When Miss Potter began the Bach prelude it was not difficult to decide that the recital was on. She set about her work as if to command the piano, the audience and everything in the conservatory neighborhood. There is just that deliberate force in her playing which drags everything with it. Miss Potter was for five years a pupil of Mr. Bradley, and she has been under Mrs. Zeisler for two seasons, during a few months of which she was interrupted by illness. Her playing is at this time slightly academic, showing the discipline under which she is, but this is naturally expected for a while.

The stirring performance of Miss Potter was well followed up by Mr. Carr. The Somervell songs are full of

energy and the third one mentioned above, "Dead, Long Ago," was the occasion of real dramatic fury in Mr. Carr's interpretation. Some lovely cantabile singing came later in the Von Fielitz song, "Die Nacht ist schwarz." Good art and good method characterized the whole.

Mr. and Mrs. Reinhold Faelten, of the Faelten Piano School, Boston, were among the auditors and expressed much pleasure with the occasion.

The Dingley-Mathews School of Piano at 3638 Lake avenue, conducted by Mr. and Mrs. W. S. B. Mathews, gave four piano recitals in connection with the annual four weeks' summer session. Lulu Yates, of Warren, Pa., who has been a student here for four years, played the first of the recitals July 5. Her program embraced among other material the Schumann Carnaval, the Bach C sharp prelude and fugue and the first movement of the Saint-Saëns G minor concerto. The second program, July 12, was played by Martha Cotton, Harriet Barnett and Blanche Dingley-Mathews. Miss Cotton played the major part of the above, her numbers including the Beethoven "Sonata Appassionata," the scherzo from the Saint-Saëns G minor concerto, the Wagner-Brassin "Fire Scene" and the Schubert-Liszt "Erl King."

The third and fourth programs, presented July 19 and 26 by Mrs. Mathews and Miss Barnett conjointly, had, besides other fine material, the Brahms variations on a theme by Handel, the Schumann Kreisleriana, a D major prelude and fugue, and the Chromatic Fantaisie and Fugue by Bach, all presented by Mrs. Mathews; the Paganini-Liszt caprice in A minor, the Liszt polonaise in E major and the whole of the Rubinstein concerto in D minor, played by Miss Barnett. Second piano parts to concerto movements were supplied by Mrs. Mathews.

The correspondent heard only the third and fourth of the programs by Mrs. Mathews and Miss Barnett. The general pianistic handling of the instrument by these women is very similar, as would be supposed from their six or eight years' close association as teacher and pupil and as fellow teachers. The technic is built up comprehensively to include whatever combination of hand, arm and fingers is necessary to obtain the greatest freedom and the best in tonal effects. Musically, the playing is in both cases that of persons of acumen and good musical endowment, and Miss Barnett, who falls readily to bravura, will start into recital and concert work within a season or two.

It should be remarked, in passing, that in his talks before the class Mr. Mathews recognized just as little music in the MacDowell sonatas as he did years ago.

The American Union of Swedish Singers, with a membership of fifty-four clubs from twelve States, Maine to Oregon, held its fourth joint music festival in the Chicago Auditorium, July 20 to 23, under the musical direction of John R. Ortengren. The programs included numbers by

single clubs, by different soloists and by a grand chorus of the singers of all the clubs. A number of very enjoyable social functions were observed in connection with the festival.

Rossiter G. Cole's studio lecture, July 28, for the Walter Spry Piano School, was given to Mendelssohn and Chopin. Mr. Cole aimed to show the position of those composers as romanticists and he threw light on their influence in such forms as the "Song Without Words," the nocturne, the concert etude, and particularly the scherzo. Mr. Spry played the Mendelssohn E minor scherzo, the Chopin B flat minor scherzo, the Chopin nocturne in F minor, op. 51. Charles C. Washburn, of the vocal department of Vanderbilt University, Nashville, Tenn., was present and gave a beautiful rendition of Tschaikowsky's "Pilgrim" song for baritone. The next lecture, the last but one, will be devoted to Vincenz Lachner, Brahms, Saint-Saëns and Liszt.

The New York Symphony Orchestra, under the direction of Walter Damrosch, concluded a five weeks' season at Ravinia Park and left July 23 for a season at Willow Grove, Philadelphia. Ravinia Park is a beautiful new establishment 26 miles from Chicago on the Chicago and Northwestern. The public went in large numbers throughout the season. At the closing concert Sunday evening the orchestra was in holiday mood and presented the Ochs humorous variations in the style of the various composers, also the Haydn "Farewell" with the candle light extinguishing procedure. Then the lights were turned on and the audience joined the orchestra in a rendition of "Auld Lang Syne."

Interest in the Chicago University summer concerts at Leon Mandel Hall continues and very large audiences are present each Tuesday evening. The recital of July 25 was given by the pianist Heniot Levy and soprano Madame Linne, both of the faculty of the American Conservatory. Their program was practically the same as they played in

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Kimball Recital Hall July 20 and reviewed last week in these columns. The only changes were in Madame Linne's selections. She presented a new song by the accompanist of the evening, Ferdinand Warner, of Grand Rapids, Mich.; also Korthauer's "Love's Rapture." Mr. Warner's song, "And Love Means You," is a very good one, well scored for piano and gauged to be effective through two contrasting styles. But the Korthauer song was by far the most worthy of the collection, which represented also the composers Ronald, Maude V. White, Signe Lund, Mrs. Needham and Emery. The audience was well pleased with the recital and granted liberal applause.

The Western session of the American Institute of Normal Methods (in public school music), under the management of Robert H. Foresman for Silver, Burdett & Co., held its Western session July 11 to 28 at Blake Hall, Morgan Park, Ill. A very large class from many States was present and the work of the school went off with enthusiasm. The chief work of the institute, which is held simultaneously with the Eastern session, is to prepare supervisors in school music, and particularly to interpret the Modern Music Series, which is published by the Silver, Burdett Company.

Thursday evening, July 27, the graduating exercises were held in connection with a choral and miscellaneous musical program. The chorus, under the direction of Will Earhart, of Indiana, sang Reginald H. Walker's "The Lark's Aloft," Berger's "Summer Evening," and the "Sanctus" from the Mozart "Twelfth Mass." Miss Kimberly, of North Carolina, piano; Mr. Simpson, of Ohio, tenor; Miss Bickling, of Indiana, soprano, and a trio, comprising Miss Houser, of Illinois; Mr. Johnson, of Ohio, and Mr. Rauch, of Indiana, contributed to the program.

Charles C. Washburn, of Vanderbilt University, at Nashville, Tenn., returned to Nashville, after six weeks' coaching in Chicago with Mrs. Florence Magnus.

William Beard, of 421 Kimball Hall, is spending the summer in his studio, teaching a number of out-of-town pupils, who were glad to improve their own vacations in this way.

The pianist, Mrs. Theodore Worcester, is spending the summer at Isle Royale, Lake Superior.

The organist and composer, Ferdinand Warner, of Grand Rapids, Mich., has been visiting in Chicago, and on July 25 played Madame Linne's accompaniments at the Chicago University concert in Leon Mandel Hall. Mr. Warner has composed about one hundred and fifty songs, of which sixty are to be published soon.

The pianist, Marx E. Oberndorfer, of the Fine Arts Building, is spending the summer with his parents in Milwaukee. During his one season of residence in Chicago he has earned a substantial position among piano players.

Carolyn Louise Willard, of the Bush Temple Conservatory, has spent some weeks trout fishing near Ironwood, Mich. She will go to Southern Michigan for a few weeks before resuming her work in September.

The tenor, Albert Shaw, of the Fine Arts Building, will take two weeks' outing in Michigan the first half of August.

Anne Shaw Faulkner, of the Chicago Bureau Agency of Music, left the city July 26 for a ten days' outing at Mackinac. In her absence the affairs of the agency are in the hands of the secretary, Guy Hardy.

Manager F. Wight Neumann was at Mt. Clemens, Mich., for a few weeks in July, but he has now gone to his summer home at the Thousand Islands. Before returning to this city in the autumn he will visit Bar Harbor, Me., and other Eastern points.

The baritone, Richard Tenorydd Roberts, of Handel Hall, will leave Chicago August 3 for Escanaba, Mich., and he will go to Minneapolis for a few weeks before his return to Chicago in September.

Von Klenner Papily at Point Chautauqua.

A MUSICAL by pupils of Mme. Evans von Klenner, assisted by Carl Fiqué, pianist, was given on the evening of July 26 at the villa of the Hon. James Patterson, and attracted a large and most brilliant audience. There were music lovers from Lakewood, Jamestown, Maple Springs, Mayville, and a noticeably large number from the Assembly at Chautauqua. The listeners were kindly, but critical, and showed a correct appreciation of the excellent work done by Madame von Klenner at her summer studio.

The program follows:

Duet, The Gypsies Brahms-Viardot

Mrs. Sprinkle and Miss Wade.

Love's Rosary S. Stenhamer

Clutsam

Myrra Wilheley

When the Birds Go North Again Charlotte Willingham.

Trio, When April Goes a Dancing Isabel Harrington

Mrs. Guiberson, Misses Wade and Banker.

My Bairnie K. Vannah

My Love Is Like a Red, Red Rose Hastings

Song of the Torrent Albert Mallinson

River and the Sea Noel Johnson

Summer Rain Wilheley

Edna Banker.

Piano Solo, Twelfth Hungarian Rhapsody Liszt

Carl Fiqué.

Quartets—

Little Red Lark V. Baier

Last Night Jerulf

Mrs. Guiberson, Miss Wade, Mrs. Fique, Miss Banker.

I Love and the World Is Mine Clayton Johns

A Pastoral Veracini

Anne Jones Sprinkle.

Die Lotus blume Schumann

Ich liebe dich Förster

Marie Greenwood-Guiberson.

Duets—

Nina Mia Evans von Klenner

O Moment That I Bless Dennde

Misses Wade and Banker.

Senta's Ballade—Flying Dutchman Wagner

Russian Love Song Katherine Noack Fique.

Quartet, Kentucky Babe Giebel

Mrs. Sprinkle, Miss Wade, Mrs. Fique, Miss Banker.

Busch Will Sail Today.

CARL BUSCH, one of the leading musicians and composers of the Middle West, will sail this afternoon from Hoboken on the steamer Hellig Olav, of the Scandinavian Line, direct to Christiansand. From that seaport Mr. Busch will go to Bergen to visit Grieg and then he will make a tour of Norway. Mr. Busch will travel to Denmark, his old home, and after visiting relatives, he will journey to Berlin, where he has arranged to remain one year.

Mr. Busch takes with him to the other side a number of manuscripts founded on Indian themes. His Indian music includes a cantata and a suite. Mr. Busch has made a close study of Indian life. During seventeen years' residence in Kansas City he has made numerous journeys to the Far West for the purpose of getting close to the habitations of the red men. He knows their language, and it may be said that no musician has been a closer or more sympathetic observer of the descendants of America's original tribes. His other compositions cover a wide range of subjects.

In Kansas City, Mr. Busch is regarded as a pioneer in the line of musical endeavor. Through his efforts music lovers in that city and throughout the State of Missouri have heard notable musical performances. His own compositions have been most favorably received. Busch's cantata, "King Olaf," was sung at the last May festival in Columbia, Mo. During the same month the Arlington Choral Club of Kansas City presented Busch's new cantata, "Paul Revere's Ride."

As a teacher, Mr. Busch made a wonderful record. The Kansas City notes in THE MUSICAL COURIER frequently referred to his achievements and the success of his pupils.

One admirer of Mr. Busch said he intended to locate in Berlin for a year in order that he could listen as well as study. What he desired was one season of symphony concerts, more especially the privilege of hearing the modern orchestral works, which are denied to residents of a town like Kansas City.

Campanari to Remain Here.

CAMPANARI, the great baritone, for many years one of the leading artists at the Metropolitan Opera House, will devote most of his time this coming season to concerts and song recitals. He has been very successful in this kind of work. Early in November, Campanari will make a brief Western tour. In January and February he will appear with the Metropolitan Opera Company in a number of his best roles, in "Bohème," "Aida" and "The Barber."

Campanari has refused flattering offers from a number of leading European opera houses. He prefers to remain in America, where he has made many triumphs.

Last week Campanari sang at a private musical in Newport and his success resulted in two more engagements for August.

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QUESTIONS AND ANSWERS.

Carreno's Programs.

Editor Musical Courier:

Gus Klein, who has been taking your valuable paper for the past seventeen years, referred me to you to settle a dispute I have had with a friend. He claims that Theresa Carreño played sonata, op. 42, A minor, by Schubert, either as an encore or on the program, at Carnegie Hall, in the spring of 1901.

W.M. H. STOCKWELL.

We are somewhat in doubt about the address in the letter. Madame Carreño gave her farewell recital at Carnegie Hall, April 22, 1901. She did not play a Schubert sonata, but the Schubert impromptu, op. 90, No. 2, and the Schubert "Military March" (the Tausig arrangement). The encores were the Liszt "Campanella," the Chopin "Butterfly" étude and a waltz by herself. We find no Schubert sonata on any of Carreño's programs for that season.

Julius Stockhausen.

Please let me know the given name and proper address of Professor Stockhausen, teacher of voice and operatic singing, of Frankfurt, Germany?

1330 Bryan avenue, Fort Worth, Tex.

FRIDA GLITKY.

The name is Julius. A letter addressed to Frankfort-on-the-Main, Germany, will reach Mr. Stockhausen.

Clarence Eddy in California.

CLARENCE EDDY is pursuing his triumphant way in California. His most recent appearances were five highly successful concerts at Venice (near Los Angeles), a recital at the residence of Mr. and Mrs. Charles E. Green, of San Mateo, and a recital at St. Ignatius' Church, San Francisco, upon the finest church organ in America, which Mr. Eddy opened about six years ago. At all these appearances the great organist was ably assisted by Grace Morel Dickman, the contralto, and the artist couple made such an unequivocal hit that a return engagement for five

concerts was immediately offered them, but had to be declined, owing to previous dates in Oregon, Washington and Canada.

The Los Angeles Express had this to say of one of the Eddy-Dickman concerts:

Clarence Eddy, the eminent American organist, assisted by Grace Morel Dickman, contralto of the Rutgers Presbyterian Church, New York, gave a recital before a thoroughly appreciative audience. Mr. Eddy's recital proved the most satisfying affair of the kind heard here since his last appearance. With the exception of the exceedingly brilliant Widor "Toccata" in E, Wagner's "Pilgrim's Chorus," the Bach fugue in D, and a "Prelude" by Clerambault, the lengthy program was composed entirely of novelties. The Clerambault number was like an exquisite miniature beside its broader colored Bach fugue.

The most pretentious number of the evening was Guilmant's latest important composition, his seventh sonata. This was given a decidedly interesting presentation.

Seldom indeed has Los Angeles had an opportunity of hearing a singer with so gorgeous a voice as has Mrs. Dickman. It is of thrilling resonance, yet always of velvety smoothness. The lower tones are full and round, with no "break" or weakness through to the upper register, which has the clarity of a bell or a pure toned French horn. Mrs. Dickman has the added charm of a fine presence and sings with the finish of a trained artist. It is not too much to say that no such contralto has been heard here since Schumann-Heink's recital, save in the Metropolitan Opera Company.

It is understood that Mrs. Dickman is to be in Los Angeles and vicinity for a week or more and it is to be hoped that a recital may be arranged ere she returns East. She would do missionary work in allowing the local contraltos to profit by hearing her perfect tone production and the lucious, velvety quality of her voice in an extended program.

Mrs. Dickman and Mr. Eddy will return East about September 10.

Pittsburg Orchestra Engaged.

THE Fortnightly Club of Cleveland has engaged the Pittsburg Orchestra for six concerts in Cleveland during the coming season.

Marie Sundborg, a pupil of Gertrude Franklin Salisbury, of Boston, has been engaged to sing before the King of Sweden under the direction of Neumann. Miss Sundborg is singing in Sweden at the present time with great success.

Obituary.

John N. Pattison.

JOHN N. PATTISON, pianist, composer and formerly a music publisher and piano dealer, died at his home in Lexington avenue, New York, Thursday from the effects of heat prostration last week. He was sixty-six years of age and had passed the greater part of his life in this city. He was born in Niagara Falls, and received his early education there. When a mere lad he evidenced unusual talents for music, and, after studying here with local teachers, was sent abroad to finish his studies under Liszt and Van Bülow. When he returned to New York he made a concert tour with Mme. Patti and later traveled over the greater part of the world with Ole Bull. One of his most intimate friends was Peter Cooper, who became deeply interested in his "music cure." Only a few weeks ago, while talking on this subject, he said: "I am amused when I read in the newspapers accounts of the wonderful new music cure which was tested in Boston by scientists. Now, the truth is, I originated this system of harmonic therapeutics years ago, soon after my return from Europe. I explained my theories to the eminent Dr. Wooster, to Arthur Pease and to Peter Cooper, who became deeply interested in them. Had the latter lived doubtless I should have carried on my investigations, for he had promised to give me the necessary financial backing. There is no doubt whatever that these Boston people followed my ideas." Pattison also was the originator of the "lecture-recital" in this country.

Deaths reported from abroad are those of Ernest Freund, professor of piano at the Vienna Conservatorium; Léon Jouret, professor of harmony at the Brussels Conservatoire; Marietta Biancolini, a well known mezzo-soprano in Florence, Italy, and Ernesto Spegnalo, a famous musical litterateur in Spain.

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